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ABSTRACT

This guide to content standards in the visual and performing arts in the state of Delaware is the work of a curriculum framework commission whose members have crafted clear standards for development of curriculum that will prepare Delaware's students to become effective, productive citizens. Standards-based education reform is an initiative for improving academic achievement throughout the state, and is based on the principles that every student has the opportunity to participate in real and meaningful educational experiences and that every student is held to high expectations (standards) of knowledge and performance. All students should be able to reach their full potential and be prepared to lead full and productive lives as citizens and workers in the 21st century. Guiding principles for the standards include: educational excellence and equity for all; close collaboration and partnerships among educators, parents, family, business, and the community support high academic achievement, excellence, and opportunity for all children; a safe and supportive environment that respects the diversity of all Delaware's learners; and a sense of vitality, energy, and commitment to successful teaching and learning. Following a preface and information on how to use the guide are these sections: (1) "Introduction"; (2) "Rationale for Change in Arts Education"; (3) "Music Standards"; (4) "Visual Arts Standards"; (5) "Theatre Standards"; and (6) "Dance Standards." Each discipline contains standards for grades K-3; grades 4-5; grades 6-8; grades 9-12; grades 9-12, advanced; K-12 overviews; as well as vignettes, teaching examples, and a glossary. (BT)

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Delaware Department of Education

State of Delaware
Visual and Performing Arts
Content Standards

Music, Visual Arts, Theatre, Dance
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Delaware Department of Education

State of Delaware
Visual and Performing Arts
Content Standards

Music, Visual Arts, Theatre, Dance
November 1997

INTRODUCTION

This excellent work of the members of the Visual and Performing Arts Curriculum Framework Commission is hereby acknowledged with deepest appreciation and respect by the State Board of Education and the Secretary of Education. These individuals have crafted clear content standards for development of curriculum which will prepare our students to become effective, productive citizens. We, along with the citizens of Delaware, thank them for their exceptional dedication to this endeavor and for the guidance they have provided.

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The many dedicated Delaware teachers who consulted with the members of the various discipline committees throughout the writing of the standards; those who reviewed the draft versions; those who shared learning activities, materials, and instructional strategies and assessment techniques in the form of vignettes to illustrate the ways the standards might be implemented; and the pathfinders who started infusing the standards into their classroom practice before official adoption.

The district administrators, curriculum supervisors, and Department of Education associates and support staff who gave advice and guided the work through bureaucratic channels to completion, adoption, and distribution.

The Delaware arts organizations, their administrators, education staff members, artists, and advocates. Their contributions to the cultural heritage of the state is an essential component of arts education.

Visual and performing arts educators who crafted the many state standards and curriculum framework documents that were reviewed by the members of the Commission; the work of these groups was helpful and informative.

The countless teachers, administrators, supervisors, and other constituents across the nation who contributed to the formulation and adoption of The National Standards for Arts Education, especially the Consortium of National Arts Education Associations: American Theatre and Education Association, Music Educators National Conference, National Art Education Association, and the National Dance Association. The content outlined in this document is strongly aligned with the national standards.

Delaware Department of Educatio

Visual and Performing Arts Content Standards

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Vision of Education in Delaware

All students are able to reach their full potential and are prepared to lead full and productive lives as citizens and workers in the 21st Century.

Guiding Principles

• Educational excellence and equity for all;

• Close collaboration and partnerships among educators, parents, family, business and the community support high academic achievement, excellence and opportunity for all children;

• A safe and supportive environment that respects the diversity of all Delaware's learners; and

• A sense of vitality, energy and commitment to successful teaching and learning.

Mission for Education Reform in Delaware

To improve student academic achievement so that their knowledge and skills will enable them to be successful, productive citizens in the 21st century.

Definition of Standards Based Education

Standards based education reform is an initiative for improving academic achievement throughout the state based on the principles that every student has the opportunity to participate in real and meaningful educational experiences; every student is held to high expectations (standards) of knowledge and performance; every student's performance/achievement is measured against the standards; and, help is provided to every student to attain the standards.

Goals of Education Reform

Standards based education will:

- Establish rigorous subject content and student performance standards for all K-12 public school students;
- Promote teaching practices and strategies that enable students to achieve content and performance standards;
- Use assessments that measure how well students have achieved the standards;
- Identify and secure resources for professional development and school system enhancements for local schools to bring about new teaching and learning strategies in classrooms statewide;
- Remove statutory and regulatory barriers that impede the implementation of standards based education;
- Give local school districts the freedom to decide how their students reach the standards;
- Hold school districts accountable for demonstrating student progress toward the standards;
- Hold the Department of Public Instruction accountable for insuring continuous progress toward the goals;
- Ensure local and state support through partnerships among educators, policy makers, family, community and business; and,

Communicate clearly and consistently its mission, progress, opportunities and challenges.

EQUITY PRINCIPLES

"Educational excellence and equity for all" is a guiding principle of Delaware's standards-based educational reform initiative. Excellence occurs when an instructional system provides each learner with a high level of challenge. Equity means that each learner is afforded the appropriate support he or she needs to succeed. The *Vision Statement*,

adopted in January 1995, states that educational reform in Delaware is focused on "improving student academic achievement" and preparing students to "lead full and productive lives as citizens and workers in the 21st century."

Standards based education reform is founded on the principle that all students can learn and consequently will be held to high academic expectations of knowledge and performance. Equity must be an integral part of standards-based educational reform if we are to improve academic achievement and prepare all students for the future. It is the responsibility of all Delaware educators to ensure that the content standards, curriculum, instruction, assessment and school practices are designed to provide diverse student populations with an equal opportunity to learn. To confirm this commitment to all students, the following **Equity Principles** are set forth:

1. All curriculum content standards and assessment materials are carefully reviewed to determine that they are free of bias and do not place some students at a disadvantage related to gender, race, ethnicity, economic status, native language, disability, or special gifts and talents.
2. Content standards, curriculum, instruction, performance tasks, and assessments are free of bias and accurately reflect the contributions of the diverse peoples that make up our society and the world.
3. Students with disabilities are held to the same academic standards as all other students. They are provided with instructional accommodations and other educational supports to afford them equal access to education. For the small percentage of students with severe disabilities who are in a life skills or functional curriculum, an alternative assessment system is utilized which is based on appropriate performance standards that are linked to the overall standards.
4. All students can learn challenging content at significantly higher levels and are afforded an opportunity to meet academic standards at their individual pace achieving "educational excellence and equity" will be challenging. It will take an on-going commitment by all who have a stake in the success of our schools. Students, families, communities, educators and policy makers must all be held accountable for fulfilling their specific responsibilities to the educational process. Consequently, meeting these principles for equity requires that all stakeholders work together to implement the following initiatives:

Instruction

Teachers will use a variety of instructional techniques in the classroom to accommodate the various learning styles, learning rates, and strengths of diverse student populations. Educators will find ways to identify and remove school-based cultural barriers that contribute to the creation of disparities in student achievement. Classroom instruction will be based on individual student needs and allow students to progress as far and as fast as they are able.

Assessment

Assessments will be reviewed for cultural bias by teams of specially trained Delaware educators and community members. This process assures that assessments measure what students know and what they are able to do without creating an advantage or disadvantage based on the students' race, ethnicity, gender, disability, special gifts/talents, limited English proficiency, or socio-economic status. Assessments will allow students to demonstrate their skills and knowledge in multiple ways. Assessments will be aligned to classroom instruction and reflect real-life experiences of our diverse student populations

School Improvement and Technical Assistance

Training and resources will be provided to Delaware education professionals to effectively deliver teaching strategies and other initiatives to meet the needs of diverse learners. Training and assistance will be provided to districts on strategies to enhance the recruitment of school staff that reflect the ethnic and racial diversity of our student populations.

School Profiles

Assessment data will be disaggregated for race, ethnicity, gender, disability, special gifts/talents, limited English proficiency, and socioeconomic status, and reported annually. This information will enable educators to review achievement data to determine whether diverse students have been provided equal access to education.

Leadership

Delawareans of diverse backgrounds will be equitably represented on commissions and committees charged with educational reform in order to provide a broad perspective on educational issues and assure that the needs of all learners are addressed. Families and community members from diverse backgrounds will play a significant role in educational decision making in the schools.

Research and Data Collection

The Department of Public Instruction will work collaboratively with the Delaware Educational Research and Development Center to develop a research agenda on equity issues and a statewide process to address related research questions. This information will then be disseminated to developers of standards and assessments and to schools.

Delaware must develop and use its resources wisely to meet the complex social, economic, and political challenges of the next century. Providing "educational excellence and equity" for every student is the best way to ensure that students become productive workers and community members.

HOW TO READ THIS DOCUMENT

By providing guidelines for developing aesthetic literacy, the Delaware Visual and

Performing Arts Curriculum Framework promotes excellence and equity for all students. Based on the preceding premise, this document serves as an outline for teachers in individual school districts as they work to design curriculum in dance, music, theatre, and the visual arts for students in kindergarten through twelfth grades. The visual and performing arts content standards are written for grades K-12; the Commission recommends that all students experience meaningful study in the arts throughout their public school education. Although study in each of the four arts disciplines at all levels of schooling would be ideal, at the secondary level, all students will be expected to meet the standards in at least one art form: dance, music, theatre, or the visual arts.

DEFINING TERMS: ART, THE ARTS DISCIPLINES, AND THE ARTS

"In discussing these standards for arts education, some brief definitions may be useful. In this document, **art** means two things: (1) creative works and the process of producing them, and (2) the whole body of work in the art forms that make up the entire human intellectual and cultural heritage."* Studying art involves a "particular set of processes, products, influences, and meanings [and] is expressed in various styles, reflects different historical circumstances, and draws on a multitude of social and cultural resources."

"The terms **arts discipline** and **art form** refer to Dance, Music, Theatre, and the Visual Arts, recognizing that each of these encompasses a wide variety of forms and sub-disciplines."

"When this document speaks of **the arts**, it means these arts disciplines taken together or, most inclusively, the totality of all activities in the arts."

CONTENT STANDARDS

The visual and performing arts **content standards** define what every Delaware student should know and be able to do in dance, music, theatre, and in the visual arts. They indicate the most important and enduring concepts, processes, and skills that are essential learning within the arts disciplines. They provide "keys to each of the arts disciplines. Each of the arts disciplines is in itself a vast body of subject matter--an array of skills, knowledge and techniques offering the student a means of communication and modes of thought and action. Each discipline also provides rich and complex points of view on the world and human experience. . . offers analytical and theoretical perspectives, a distinct history, many schools of interpretation, as well as innumerable connections to all human activity. Amid this wealth, the standards offer basic points of entry into the study of the arts disciplines."* These essential components are intended to serve as a foundation for curriculum development at the district level which will ultimately be translated into teaching and learning events within the classroom.

Although there are some concepts that cross all four of the arts areas, the standards in this document are organized by individual arts disciplines. Since teachers are used to working with materials at different grade levels, all the standards for each grade level cluster are described in one section. The levels are ordered in sequence from K-12.

To provide a sequential outline of learning across grade levels in relation to a particular standard, charts follow the standards sections giving K-12 Overviews. Arrows within the charts indicate that concepts are continued, but at a more sophisticated level.

INDICATORS OF ACHIEVEMENT

Each content standard is followed by indicators of achievement organized in grade level clusters: K-3, 4-5, 6-8, 9-12, and 9-12 Advanced. Students in Delaware will be assessed using these indicators which clearly describe the specific, learning expectations for students in grade level clusters from kindergarten through twelfth grade. These clusters correspond to the levels at which students have been tested as a part of statewide assessment programs up through the eighth grade.

Although secondary students are generally tested at the tenth grade level in other subject area statewide assessments, such a single grade level designation in high school arts programs is inappropriate. Due to the existing elective nature of arts study within the high school curriculum, it is conceivable that students in each of the grades, 9-12, could be enrolled in a beginning level secondary arts course. Therefore, rather than designating grade 10 as the end point for assessment in the arts, standards have been formulated at two levels for high school instruction: 9-12, and 9-12, Advanced. Having been provided opportunities to study the arts in quality, comprehensive, sequential elementary and middle school programs, the 9-12 arts standards in one of the art forms can be mastered in two semesters of study if comprehensive, meaningful learning experiences are provided.

To perpetuate the vision of excellence for all students, 9-12, Advanced standards and indicators of achievement have been written for those who pursue advanced study in the arts for several years, or in honors or advanced placement courses; these indicators would be assessed at the twelfth grade level.

The Visual and Performing Arts Commission chose the descriptor, "indicators of achievement," to replace "performance indicators" used by preceding curriculum frameworks commissions. Due to the performance nature of the disciplines of dance, music, and theatre, such terminology would have been confusing. The Delaware visual and performing arts "indicators of achievement" correspond to the "achievement standards" designated in the National Standards for Arts Education.

VIGNETTES (TEACHING EXAMPLES)

Included with the content standards are vignettes or brief descriptions of successful teaching and learning events that could serve as examples of how a teacher might implement the standards in the classroom context. These exemplars which have been taught successfully in Delaware classrooms are not meant to be formulas or recipes, but suggestions for consideration as the process of transition from standards to curriculum development begins. Although it is possible that a vignette may relate only to a single standard, it should be noted that most vignettes are related to multiple content standards

and/or indicators of achievement. The complex nature of learning in the arts requires synthesis of knowledge included in many of the standards simultaneously; therefore, standards-based instruction involves the integration of multiple concepts. Although teaching examples given for illustrative purposes are located immediately following a particular standard at a specific level in this document, the same vignette might also be useful with another standard, or the instructional events might be adapted for students who are either younger or older.

PERFORMANCE INDICATORS

Volume I of this document contains content standards and vignettes. Volume II will include K-12 performance indicators and recommendations for time, materials, and equipment necessary to implement the standards. Performance indicators for students in kindergarten through grade 12 represent a continuum of expectations for learners in each content area which define measurable stages of progress toward the standards. The standards articulate what a student should know and be able to do in music, visual arts, theatre, and dance; the performance indicators translate theory into practice by providing a sequence of steps or conceptual pathways along which students must travel in order to achieve essential knowledge and skills in the visual and performing arts. The performance indicators clearly delineate a sequence of arts learning expectations, will be used as objectives for the formulation of units of study, and will be assessed to ensure that the standards have been met.

GLOSSARY

At the end of each of the individual arts disciplines is a glossary of terms related to the standards in each area. Although some terms are used in one or more of the arts subjects, the definitions quite frequently are discipline specific.

INTRODUCTION

The following section excerpted from the National Standards for Arts Education clearly describes the philosophy of the Visual and Performing Arts Curriculum Framework Commission and the vision of arts education that it holds for every student in the state of Delaware as a part of a comprehensive, quality public school education.

DISCOVERING WHO WE ARE

"The arts have been part of us from the very beginning. Since nomadic peoples first sang and danced for their ancestry, since hunters first painted their quarry on the walls of caves, since parents first acted out the stories of heroes for their children, the arts have described, defined, and deepened human experience. All peoples, everywhere, have an abiding need for meaning--to connect time and space, experience and event, body and spirit, intellect and emotion. People create art to make these connections, to express the otherwise inexpressible. A society and people without the arts are unimaginable, as breathing would

be without air. Such a society and people could not long survive."

"The arts are one of humanity's deepest rivers of continuity. They connect each new generation to those who have gone before, equipping the newcomers in their own pursuit of the abiding questions: Who am I? What must I do? Where am I going? At the same time, the arts are often an impetus for change, challenging old perspectives from fresh angles of vision, or offering original interpretations of familiar ideas. The arts disciplines provide their own ways of thinking, habits of mind as rich and different from each other as botany is different from philosophy. At another level, the arts are society's gift to itself, linking hope to memory, inspiring courage, enriching our celebrations, and making our tragedies bearable. The arts are also a unique source of enjoyment and delight, providing the "Aha! of discovery when we see ourselves in a new way, grasp a deeper insight, or find our imaginations refreshed. The arts have been a preoccupation of every generation precisely because they bring us face to face with ourselves, and with what we sense lies beyond ourselves."

"The arts are deeply embedded in our daily lives, often so deeply or subtly that we are unaware of their presence. The office manager who has never studied painting, nor visited an art museum, may nevertheless select a living room picture with great care. The mother who never performed in a choir still sings her infant to sleep. The teenager who is a stranger to drama is moved by a Saturday night film. A couple who would never think of taking in a ballet are nonetheless avid square dancers. The arts are everywhere in our lives, adding depth and dimension to the environment we live in, shaping our experience daily. The arts are a powerful economic force as well, from fashion, to the creativity and design that go into every manufactured product, to architecture, to the performance and entertainment arts that have grown into multibillion dollar industries. We could not live without the arts-nor would we want to."

"For all these reasons and a thousand more, the arts have been an inseparable part of the human journey; indeed, we depend on the arts to carry us toward the fullness of our humanity. We value them for themselves, and because we do, we believe knowing and practicing them is fundamental to the healthy development of our children's minds and spirits. That is why, in any civilization--ours included--the arts are inseparable from the very meaning of the term "education." We know from long experience that **no one can claim to be truly educated who lacks basic knowledge and skills in the arts."**

"If our civilization is to continue to be both dynamic and nurturing, its success will ultimately depend on how well we develop the capacities of our children, not only to earn a living in a vastly complex world, but to live a life rich in meaning. The vision this document holds out affirms that a future worth having depends on being able to construct a vital relationship with the arts, and that doing so, as with any other subject, is a matter of discipline and study."

"Standards identify what our children must know and be able to do. Thus, the vision embedded in these Standards insists that a mere nodding acquaintance with the arts is not enough to sustain our children's interest or involvement in them. The Standards must usher

each new generation onto the pathway of engagement, which opens in turn onto a lifetime of learning and growth through the arts. It is along this pathway that our children will find their personal directions and make their singular contributions. It is along this pathway, as well, that they will discover who they are, and even more, who they can become." (pp. 5-6.)

COMMON GOALS

As the members of the Commission worked on the various committees which were formulating standards in dance, music, theatre, and the visual arts, they discovered certain goals that were held in common regardless of arts area. The following are five key learning elements that are characteristic of all four arts disciplines. Students will be able to:

1. Communicate at a basic level in the four arts disciplines: dance, music, theatre, and the visual arts.
2. Communicate proficiently in at least one art form.
3. Develop and present analyses of works of art. [e.g., A work of art may be a painting, a song, a dance, or a play.]
4. Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
5. Relate arts knowledge and skills within and across the arts disciplines and other content areas.

THE BENEFITS OF ARTS EDUCATION

To put the work of the Commission in perspective, an examination of why standards are important within the context of quality arts education and why the arts are power tools that can help transform learning in schools throughout the state is important. Across the nation, it has been found that quality arts education programs enable students to do the following things:

- Experience the creative arts in breadth and depth;
- Develop, express, and evaluate ideas;
- Produce, read, and interpret works of art in many forms;
- Recognize and understand the artistic achievements and expectations of society and the importance of preserving and appreciating cultural heritage;
- Engage in unique aesthetic experiences;
- Build a sense of personal worth and responsible citizenship;
- Find opportunities for learning in different ways, experiencing success when they might have failed in other areas; and Make meaningful connections to other content areas, thereby strengthening understanding.

Furthermore, study in the arts enables students to:

- Communicate and learn in ways not provided through the written or spoken word;
- Learn to think creatively, make decisions, solve problems, and know how to apply knowledge and skills to real life situations;

- Learn interpersonal communication skills and improves self concepts;
- Participate as a team member, cooperating and working with others toward a common goal, while sharing unique personal contributions;
- Experience the success and confidence gained through hard work, practice, and persistence; and
- Explore career opportunities in commercial, entertainment, and not-for-profit sectors.

Research studies in diverse contexts across the United States show that study in the arts contributes to overall quality education for all children through:

- Improved academic test scores
- Fewer dropouts, improved school attendance, and increased graduation rates
- Reduced discipline problems
- Improved school climate and teacher renewal
- Providing work force preparedness
- Improving the quality of life for all students, not just for the elite or the "talented."

In several states, arts infusion curriculum models have been developed and have had a profound impact on elementary schools. The arts are studied as individual disciplines as well as integrated across the curriculum. In Georgia, over a three year period, minority and disadvantaged students made significant movement from the bottom quartile of SAT scores to the top quartile. Suspensions decreased from 70 to 1. Academic achievement for these students continues to hold at the junior high school level. Similarly in Maryland, study in the arts has had a powerful impact on the improvement of state assessment scores in all subject areas in the schools where arts infusion programs are in effect. Quality arts education can make a difference.

RATIONALE FOR CHANGE IN ARTS EDUCATION

Over the last two decades, significant change has occurred in arts education--a transition from a primary focus on production or performance to a more balanced discipline based curriculum. Production and performance have remained key elements, but study in arts criticism, history, and aesthetics has increased to make arts education curricula broader and deeper, offering students comprehensive programs of study which have more meaning and relevance to life long learning.

In 1992, The National Arts Education Accord echoed the voices of diverse arts educators from the American Alliance for Theatre and Education, the Music Educators National Conference, the National Art Education Association, and the national Dance Association and underscored the vital role of the arts in education: "Because of the role of the arts in civilization and because of their unique ability to exalt the human spirit, it is more important in today's world than ever before that every American child receive a balanced, comprehensive, sequential, substantive, and rigorous program of instruction in the arts." (p.3)

The College Board has long recognized the arts as "basic academic subjects" and in their publication, Academic Preparation for College (1983), gives specific competencies which have the potential of enhancing achievements and promoting intercultural understanding. A later monograph, Academic Preparation in the Arts (1985), further delineates what students should know and be able to do in the arts in preparation for higher education.

The positive impact of study in the arts has been evidenced through numerous College Board studies which show that students studying four or more years in the arts (dance, music, theatre, or the visual arts) score significantly higher on math and verbal Scholastic Aptitude Tests than those students who do not study in the arts. In 1995, students who had long term study in the arts had the highest verbal SAT scores in Delaware.

Futurist John Naisbitt, co-author of Megatrends 2000, has spoken to the importance of the arts in education. He predicted a global renaissance in the arts, literature, and spirituality during the decade of the 1990's: "As new technologies continue to unsettle our lives, we will seek to 'regain our balance' by examining our humanity through the arts. The arts will also play a more important role in defining cultural identities and values, as the nations of the world grow more homogenous." (ASCD Update , 34 (5), 1992,p.5)

Renowned educator, Ernest L. Boyer, has described art as "humanity's most essential, most universal language." In his most recent model program, The Basic School, where literacy is the primary goal, the arts are cited as essential tools for learning. Boyer emphasizes the critical components of language: words, numbers, and the arts (p.9). "During the past quarter century, literally thousands of school-based programs have demonstrated beyond question that the arts can not only bring coherence to our fragmented academic world, but through the arts, students' performance in other academic disciplines can be enhanced as well." (Eloquent Evidence: Arts at the Core of Learning, p. 1)

A recently released report of the National Association of Secondary School Principals in partnership with the Carnegie Foundation for the Advancement of Teaching entitled Breaking Ranks: Changing An American Institution, recommends that "each high school community will identify a set of essential learnings--above all, in literature and language, mathematics, social studies, science and the arts--in which students must demonstrate achievement in order to graduate."

Evidence that "the arts are serious and rigorous academic subjects [and] are an essential aspect of human knowing is delineated in Schools, Communities, and the Arts: A Research Compendium , a 1995 publication by the National Endowment for the Arts which summarizes noted arts education research since 1985.

In the Goals 2000: Educate America Act, Goal 3 of the National Education Goals, the arts are recognized as core academic subject matter: "By the year 2000, **all students** will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter including English, mathematics, science, foreign languages, civics and government, economics, **the arts,** history and geography, and every school in America will ensure that

all students learn to use their minds well, so they may be prepared for responsible citizenship, further learning, and productive employment in our nation's modern economy."

In 1994, The National Standards for Arts Education: What Every Young American Should Know and Be able to do in the Arts were adopted with bipartisan approval. In 1997, the arts were assessed by the National Assessment of Educational Progress (NAEP), better known as the "Nation's Report Card."

Quality arts education helps students achieve the core competencies which have been recommended for workforce preparedness as set forth by the SCANS Report, the U.S. Labor Department's Secretary's Commission on Achieving Necessary Skills. Are the arts important? Should they be a part of the education of every child? According to Rexford Brown of the Education Commission of the States, "Out of a classroom of 30 children, maybe 10 will be employed in an arts-related occupation someday." (Eloquent Evidence: Arts at the Core of Learning, p. 12) Based on this projection alone, the arts must be considered a critical component of the curriculum in every school in Delaware.

CONNECTIONS WITH NATIONAL ARTS STANDARDS

Along with standards and curriculum documents from other states and countries, The National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts, adopted in the spring of 1994, served as a valuable resource for the work of the Visual and Performing Arts Commission. As with the consensus development of the National Standards, the formulation of arts standards at the state level has strongly emphasized the importance of standards and clarified their potential impact on education in general:

- The arts standards are at the core of education reform.
- The arts standards provide a crucial foundation for a world-class education.
- The standards are keys to each of the arts disciplines.
- The standards are keys to correlation and integration.
- The standards incorporate cultural diversity.
- The standards focus on appropriate technologies.
- The standards provide a foundation for student assessment.
- The standards point beyond mere "exposure."
- Adopting the arts standards is only a beginning. (National Standards, pp. 11-17)

IMPLEMENTING THE VISION

Although the Visual and Performing Arts Curriculum Framework is written primarily for teachers, its main purpose is to clearly define for all educators what every student should know and be able to do in the arts--those essential learnings that will contribute to a world-class education. Providing an essential set of learning tools that will enable every child to succeed in life is a daunting task. Designing curriculum based on the standards

must occur at the district level according to the specific needs of local students. Professional development must begin now at the state, district and school levels, and must be viewed as a necessary and ongoing process. Change is difficult and cannot be done in isolation; collegial sharing, reflection, and assessment will be vital as the process of implementation begins. The commitment and ceaseless collaboration of all constituencies will be necessary to provide quality arts education for all of Delaware's children.

Standards based instruction focuses on growth for every child. Since the ultimate goal of education is that every child learn and succeed, the arts must be vital components of total quality education because they provide different ways of learning--rich conditions for maximizing growth and maturity. With the vision of growth through quality arts education in mind, the Visual and Performing Arts Commission has chosen a visual symbol to illustrate the interrelationships of the different arts disciplines as well as the connections of the standards and the indicators of achievement.

Using a symbol of growth that--like the arts--has survived throughout cultures, times, and places, the symbolic tree of arts education has four major limbs: dance, music, theatre, and the visual arts. In examining the growth along any of the major limbs, one would encounter multiple secondary branches which represent the different standards within a specific arts discipline. Traveling further along a particular branch would lead to smaller offshoots of growth--indicators of achievement--those smaller components of knowledge that collectively comprise the whole concept within a standard.

As the entire tree is examined, it becomes evident that the limbs and branches are intertwined, a network of common conceptual ideas that cross the arts disciplines. Quality arts education breaks out of the traditional boxes of the school curriculum; it is deeply rooted in habits of mind that are nurtured in standards-based arts programs which cultivate the problem solving, complex learning skills necessary for successful lifelong learning and continuous growth.

Students whose first language is not English and who have been identified as Limited English Proficient are held to the same academic standards as all other students. They are provided with the appropriate accommodations that research indicates may be required for English language learners to attain fluency and meet rigorous content standards.

Visual and Performing Arts Content Standards

MUSIC STANDARDS K-12

The study of music contributes in important ways to the quality of every student's life. Every musical work is a product of its time and place, although some works transcend their original settings and continue to appeal to humans through their timeless and universal attraction. Music that students study and perform often becomes an integral part of their personal musical repertoire. Through singing, playing instruments, and moving to music, students can express themselves artistically. In addition, a knowledge of notation and performance traditions enables them to learn new music independently throughout their lives. Composing and improvising provide students with unique insights into the forms and structure of music and while helping them develop their creativity at the same time. Skills in analysis, evaluation, and synthesis are important because they enable students to recognize and pursue excellence in their musical experiences and provide different ways to understand and enrich their environments.

Because music is an integral part of human history, the ability to listen with understanding is essential if students are to gain a broad cultural and historical perspective. Through an understanding of the cultural and historical forces that shape social attitudes and behaviors, students will be better prepared to live and work in communities that are increasingly multicultural." Broad experiences with a variety of music is necessary if students are to make informed musical judgments.

Similarly, this breadth of background enables students to begin to understand the connections and relationships between music and other disciplines. The adult life of every student will be enriched by the skills, knowledge, and habits acquired in the study of music. The roles that music will play in students' lives depend largely on the level of skills they achieve in creating, performing, and listening to music. "Because music is a basic expression of human culture, it is imperative that every student have a balanced, comprehensive and sequential program of study in music."

Ideas and selected quotations in this introduction are based on National Standards For Arts Education: What Every Young American Should Know and Be Able to Do in the Arts, pages 26, 42, and 59.

MUSIC STANDARDS K-12

STANDARD 1: Students will sing, independently and with others, a varied repertoire of music.

STANDARD 2: Students will perform on instruments, independently and with others, a varied repertoire of music.

STANDARD 3: Students will improvise melodies, variations, and accompaniments.

STANDARD 4: Students will compose and arrange music within specific guidelines.

STANDARD 5: Students will read and notate music.

STANDARD 6: Students will listen to, describe, and analyze music and music performances.

STANDARD 7: Students will evaluate music and music performances.

STANDARD 8: Students will make connections between music, the other arts, and other curricular areas.

STANDARD 9: Students will understand music in relation to diverse cultures, times, and places.

MUSIC STANDARD 1 - GRADES K-3

Students will sing, independently and with others, a varied repertoire of music.

Indicators of Achievement:
Students will:

A. sing on pitch and in rhythm with good vocal tone, technique, diction, and posture while maintaining a steady tempo;
B. sing expressively, using given dynamics, phrasing, and interpretation;
C. sing a varied repertoire of songs representing genres and styles of diverse cultures;
D. sing partner songs, rounds, and songs with ostinatos; and
E. sing in groups, blending vocal timbres, matching dynamic levels, and responding to the gestures of a conductor.

MUSIC STANDARD 2 - GRADES K-3

Students will perform on instruments, independently and with others, a varied repertoire of music.

Indicators of Achievement:
perform on pitched and unpitched instruments, in rhythm, with appropriate dynamics while maintaining a steady tempo;

perform expressively, using given dynamics, phrasing, and interpretation;

perform a varied repertoire of music representing diverse genres and styles; echo short rhythms and melodic patterns;

perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the gestures of a conductor; and

perform independent instrumental parts while other students sing or play contrasting parts.

MUSIC STANDARD 3 GRADES K-3

Students will improvise melodies, variations, and accompaniments

Indicators of Achievement:

Students will:

A. improvise melodies using a variety of traditional, nontraditional, and electronically produced sounds;
B. improvise short melodies that are unaccompanied, performed over given rhythmic accompaniments, or performed over simple chord progressions, meter, and tonality; and
C. improvise simple ostinato (repeated patterns) accompaniments.

MUSIC STANDARD 4 GRADES K-3

Students will compose and arrange music within specific guidelines.

Indicators of Achievement:

Students will:

A. create short songs and instrumental pieces;
B. arrange short songs and instrumental pieces;
C. use a variety of traditional, nontraditional, and electronically produced sound sources when composing.

MUSIC STANDARD 5 GRADES K-3

Students will read and notate music.

Indicators of Achievement:

Students will:

A. read and perform whole, half, dotted half, quarter, and eighth notes and rests in simple meter;
B. read and perform pitch direction using a system of musical syllables, numbers, or letters;
C. identify symbols and terms referring to dynamics, tempo, and articulation, and interpret them correctly when performing; and
D. use symbols to notate meter, rhythm, pitch, and dynamics in simple patterns with the aid of manipulatives and computer programs.

MUSIC STANDARD 6 GRADES K-3

Students will listen to, describe, and analyze music and music performances.

Students will:

A. listen and move to music that contains changes and contrasts of musical elements,
B. listen and identify the sounds of a variety of instruments and voices,
C. use movement and dialog to describe various styles of music,
D. identify the elements of music by listening, and
E. identify simple music forms by listening,

MUSIC STANDARD 7 GRADES K-3

Students will evaluate music and music performances.

Indicators of Achievement:
Students will:

A. identify ways for evaluating compositions and performances,
B. explain personal preferences for specific musical works and styles using appropriate music terminology, and
C. [begins in grade level 4-5],
D. evaluate a given musical work and determine what musical qualities or elements were used to evoke feelings and emotions.

MUSIC STANDARD 8 GRADES K-3

Students will make connections between music, the other arts, and other curricular areas.

Indicators of Achievement:

Students will:

A. cite similarities and differences in the meanings of common terms used in the various art forms, and
B. [begins in grade level 6-8],
C. identify ways in which principles and subject matter of other disciplines are interrelated with those of music.

MUSIC STANDARD 9 GRADES K-3

Students will understand music in relation to diverse cultures, times and places

Indicators of Achievement:

Students will:

A. listen to examples of music from various historical periods and diverse cultures by genre or style,
B. describe how elements of music are used in music of various cultures, and
C. describe the roles of musicians in various cultures.

MUSIC STANDARD 1 GRADES 4-5

Students will sing, independently and with others, a varied repertoire of music.

Indicators of Achievement:

Students will:

A. sing alone with accuracy (on pitch, and in rhythm with good vocal tone, technique, diction, and posture while maintaining a steady tempo) using good breath control and within their singing ranges;
B. sing expressively (with appropriate dynamics, phrasing, and interpretation) a varied repertoire of solo and choral literature with a difficulty level of 1, including some songs performed from memory;
C. sing music representing diverse genres and cultures, with expression standard for the work being performed, some in the original language;
D. sing ostinatos (repeated patterns), partner songs, and rounds; and
E. sing in groups, blending vocal timbres, matching dynamic levels, and responding to the gestures of a conductor.

MUSIC STANDARD 2 GRADES 4-5

Students will perform on instruments, independently and with others, a varied repertoire of music.

Indicators of Achievement:
Students will:

A. perform accurately on at least one instrument, in solo and groups, with appropriate technique;
B. perform expressively, with dynamics, phrasing, and interpretation;
C. perform music representing diverse genres and cultures, with expression, and on instruments appropriate for the work being performed;
D. perform by ear melodies on a melodic instrument and accompaniments on a harmonic instrument;
E. perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the gestures of a conductor; and
F. perform independent instrumental parts while other students sing or play contrasting parts.

MUSIC STANDARD 3 GRADES 4-5

Students will improvise melodies, variations, and accompaniments.

Indicators of Achievement:

Students will:

A. improvise melodies using a variety of traditional, nontraditional, and electronically produced sounds;
B. improvise short melodies that are unaccompanied, performed over given rhythmic accompaniments, or performed over simple chord progressions; and
C. improvise simple ostinato (repeated patterns) accompaniments.

MUSIC STANDARD 4 GRADES 4-5

Students will compose and arrange music within specific guidelines.

Indicators of Achievement:

Students will:

A. create short songs and instrumental pieces;
B. arrange short songs and instrumental pieces;
C. use a variety of traditional, nontraditional, and electronically produced sound sources when composing.

MUSIC STANDARD 5 GRADES 4-5

Students will read and notate music.

Indicators of Achievement:

Students will:

A. read and perform whole, half, quarter, eighth, sixteenth, and dotted notes and rests in a variety of simple, compound, and complex meters;
B. read and perform pitch notation using a system of musical syllables, numbers, or letters;
C. identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression and interpret them when performing; and
D. use standard symbols to notate meter, rhythm, pitch, and dynamics with the aid of

manipulatives and computer programs.

MUSIC STANDARD 6 GRADES 4-5

Students will listen to, describe, and analyze music and music performances.

Indicators of Achievement:

Students will:

A. listen and move to music that contains changes and contrasts of musical elements
B. listen and identify the sounds of a variety of instruments and voices;
C. identify specific music events in a given aural example using appropriate terminology;
D. analyze the elements of music in aural examples;
E. identify song forms aurally (e.g., AB, ABA, canon); and
F. describe music notation, instruments, voices, and performances using appropriate terminology.

MUSIC STANDARD 7 GRADES 4-5

Students will evaluate music and music performances.

Indicators of Achievement:

Students will:

A. develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing,
B. explain personal preferences for specific musical works and styles using appropriate music terminology,
C. evaluate the quality and effectiveness of their own and others' performances by applying specific criteria appropriate for the style of the music, and
D. evaluate a given musical work and determine what musical qualities or elements were used to evoke feelings and emotions.

MUSIC STANDARD 8 GRADES 4-5

Students will make connections between music, the other arts, and other curricular areas.

Indicators of Achievement:

Students will:

A. compare similarities and differences in the meanings of common terms used in the various arts;
B. [begins in grade level 6-8];
C. identify ways in which the principles and subject matter of other disciplines are interrelated with those of music; and
D. identify the roles of creators, performers, and others involved in the production and presentation of the arts.

MUSIC STANDARD 9 GRADES 4-5

Students will understand music in relation to diverse cultures, times, and places.

Indicators of Achievement:

Students will:

A. identify aural examples of music from various historical periods and cultures by genre or style,
B. describe how elements of music are used in music examples, and
C. identify and describe roles of musicians in various cultures.

MUSIC STANDARD 1 GRADES 6-8

Students will sing, independently and with others, a varied repertoire of music.

Indicators of Achievement:

Students will:

A. sing with accuracy (on pitch, and in rhythm with good vocal tone, technique, diction, and posture while maintaining a steady tempo) using good breath control, and within their singing ranges
B. sing expressively (with appropriate dynamics, phrasing, and interpretation) a varied repertoire of solo and choral literature with a difficulty level of 2, including some songs performed from memory;
C. sing music representing diverse genres and cultures, with expression appropriate for the work being performed, some in the original language;
D. sing music written in two and three parts; and
E. sing in groups, blending vocal timbres, matching dynamic levels, and responding to

the gestures of a conductor.

For choral ensemble or class, add:

F. sing a repertoire of choral literature with expression and technical accuracy, a difficulty level of 2-3, including some songs performed from memory.

MUSIC STANDARD 2 GRADES 6-8

Students will perform on instruments, independently and with others, a varied repertoire of music.

Indicators of Achievement:

Students will:

A. perform accurately on at least one instrument, in solo and groups, with appropriate technique;
B. perform expressively, with dynamics, phrasing, and interpretation;
C. perform music representing diverse genres and cultures, with expression, and on instruments appropriate for the work being performed;
D. perform by ear melodies on a melodic instrument and accompaniments on a harmonic instrument;
E. perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the gestures of a conductor; and
F. perform independent instrumental parts while other students sing or play contrasting parts.

For instrumental ensemble or class, add:

G. perform a repertoire of instrumental literature with expression and technical accuracy on at least one string, wind, or percussion instrument with a difficulty level of 2-3.

MUSIC STANDARD 3 GRADES 6-8

Students will improvise melodies, variations, and accompaniments.

Indicators of Achievement:

Students will:

A. improvise melodic embellishments and variations on given melodies in various tonalities;
B. improvise short melodies over given rhythmic accompaniments with simple chord progressions, meter, and tonality; and
C. improvise simple harmonic accompaniment.

MUSIC STANDARD 4 GRADES 6-8

Students will compose and arrange music within specific guidelines.

Indicators of Achievement:

Students will:

A. compose short pieces demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance;
B. arrange simple pieces using voices or instruments different from those for which the pieces were originally written; and
C. use a variety of traditional, nontraditional, and electronically-produced sounds and computer resources when composing and arranging.

MUSIC STANDARD 5 GRADES 6-8

Students will read and notate music.

Indicators of Achievement:

Students will:

A. read and perform whole, half, quarter, eighth, sixteenth, and dotted notes and rests in a variety of simple, compound, and complex meters;
B. sight read simple melodies in two or more clefs;
C. follow an instrumental or vocal score; and
D. use standard notation to record their musical ideas and those of others.

For choral or instrumental ensemble or class, add:

E. sight read music, accurately and expressively, with a difficulty level of 1-2.

MUSIC STANDARD 6 GRADES 6-8

Students will listen to, describe, and analyze music and music performances.

Indicators of Achievement:

Students will:

A. move to music that contains changes and contrasts of musical elements
B. identify the sounds of a variety of instruments and voices;
C. describe specific music events in a given example using appropriate terminology;
D. analyze the elements of music in listening examples;
E. identify song forms aurally (e.g., AB, ABA, canon); and
F. analyze music using the basic principles of meter, rhythm, form, tonality, intervals, chords, and harmonic progressions.

MUSIC STANDARD 7 GRADES 6-8

Students will evaluate music and music performances.

Indicators of Achievement:

Students will:

A. develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing;
B. explain personal preferences for specific musical works and styles using appropriate music terminology;
C. evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement; and
D. evaluate a given musical work and determine what musical qualities or elements were used to evoke feelings and emotions.

MUSIC STANDARD 8 GRADES 6-8

Students will make connections between music, the other arts, and other curricular areas.

Indicators of Achievement:

Students will:

A. compare in two or more art forms how the characteristics of each art (for example:

sound in music, visual stimuli in visual arts, movement in dance, human interactions in theater) are used to transform similar events, scenes, emotions, or ideas into works of art;

B. compare characteristics of two or more art forms within a particular historical period or style and cite examples form various cultures;
C. illustrate ways in which the principles and subject matter of other disciplines taught in school are related to those of music; and
D. illustrate how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another.

MUSIC STANDARD 9 GRADES 6-8

Students will understand music in relation to diverse cultures, times, and places.

Indicators of Achievement:

Students will:

A. classify aural examples of music from various historical periods and cultures by genre or style,
B. describe distinguishing characteristics of representative music genres and styles from various cultures,
C. identify and describe roles of musicians in various cultures,
D. identify and explain the characteristics that cause a musical work to be considered culturally, historically, and/or geographically significant, and
E. identify sources of American music genres; trace the evolution of those genres and well-known musicians associated with them.

MUSIC STANDARD 1 - GRADES 9-12

Students will sing, independently and with others, a varied repertoire of music.

Indicators of Achievement:

Students will:

A. sing with accuracy (on pitch and in rhythm with good vocal tone, technique, diction, and posture while maintaining a steady tempo) using good breath control, and within their singing ranges;
B. sing expressively (with appropriate dynamics, phrasing, and interpretation) a varied repertoire of solo and choral literature with a difficulty level of 3, including some songs performed from memory;

C. sing music representing diverse genres and cultures, with expression appropriate for the work being performed, some in the original language;
D. sing music written in four parts, with and without accompaniment; and
E. demonstrate well developed ensemble skills, blending vocal timbres, matching dynamic levels and intonation, and responding to the gestures of a conductor.

For choral ensemble or class, add:

F. sing a repertoire of choral literature with expression and technical accuracy, a difficulty level of 3-4, with most songs performed from memory.

MUSIC STANDARD 2 GRADES 9-12

Students will perform on instruments, independently and with others, a varied repertoire of music.

Indicators of Achievement:

Students will:

A. perform accurately on at least one instrument, in solo and groups, with appropriate technique;
B. perform expressively, with dynamics, phrasing, and interpretation;
C. perform music representing diverse genres and cultures, with expression, and on instruments appropriate for the work being performed;
D. perform by ear melodies on a melodic instrument and accompaniments on a harmonic instrument;
E. perform in groups, blending instrumental timbres, matching dynamic levels, style, and intonation, and responding to the gestures of a conductor;
F. perform a designated part in an ensemble; and

For instrumental ensemble or class, add:

G. perform a repertoire of literature with expression and technical accuracy on at least one string, wind, or percussion instrument with a difficulty level of 3-4.

MUSIC STANDARD 3 GRADES 9-12

Students will improvise melodies, variations, and accompaniments.

Indicators of Achievement:

Students will:

A. improvise original melodies over given chord progressions, in a meter and tonality consistent to the style,
B. improvise melodic embellishments on given melodies in various tonalities, and
C. improvise harmonizing parts in a given style.

MUSIC STANDARD 4 GRADES 9-12

Students will compose and arrange music within specific guidelines.

Indicators of Achievement:

Students will:

A. compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect;
B. arrange pieces using voices or instruments different than those for which the pieces were originally written in ways that preserve or enhance the expressive effect of the music; and
C. compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usage of the sound sources.

MUSIC STANDARD 5 GRADES 9-12

Students will read and notate music.

Indicators of Achievement:

Students will:

A. read and perform whole, half, quarter, eighth, sixteenth, and dotted notes and rests in a variety of simple, compound, and complex meters;
B. sight read simple melodies in two or more clefs;
C. follow a full instrumental or vocal score; and
D. use standard notation symbols to record their musical ideas and those of others.

For choral or instrumental ensemble or class, add:

E. sight read music accurately, and expressively, with difficulty level of 2-3.

MUSIC STANDARD 6 GRADES 9-12

Students will listen to, describe, and analyze music and music performances.

Indicators of Achievement:

Students will:

A. listen and move to music that contains changes and contrasts of musical elements,
B. identify the sounds of a variety of instruments and voices,
C. describe specific music events in a given aural example using appropriate terminology,
D. analyze the elements and expressive devices of music in aural examples in a varied repertoire,
E. identify song forms aurally (e.g., AB, ABA, canon),
F. demonstrate extensive knowledge of the technical vocabulary of music, and
G. identify and explain compositional devices and techniques used in a musical work; compare and contrast the use of those techniques between different compositions.

MUSIC STANDARD 7 GRADES 9-12

Students will evaluate music and music performances.

Indicators of Achievement:

Students will:

A. develop specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations, and apply the criteria to their personal participation in music;
B. explain personal preferences for specific musical works and styles using appropriate music terminology;
C. evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models; and
D. evaluate a given musical work and determine what musical qualities or elements were used to evoke feelings and emotions.

MUSIC STANDARD 8 GRADES 9-12

Students will make connections between music, the other arts, and other curricular areas.

Indicators of Achievement:

Students will:

A. explain and cite examples of how elements, artistic processes (e.g., imagination or craftsmanship), and organizational principles (e.g., unity, variety, repetition, contrast) are used in similar and distinctive ways in the various art forms;
B. compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures;
C. explain ways in which the principles and subject matter of other curricular areas are interrelated with those of music; and
D. compare how the roles of creator, performer, and others involved in the production and presentation of the arts are similar to and different from one another.

MUSIC STANDARD 9 GRADES 9-12

Students will understand music in relation to history and diverse cultures.

Indicators of Achievement:

Students will:

A. classify unfamiliar, representative aural examples of music by genre, style, and by historical periods or culture;
B. describe distinguishing characteristics of representative music genres and styles from a variety of cultures;
C. identify and cite representative examples of various roles that musicians played in different historical periods;
D. identify and explain the characteristics that cause a musical work to be considered culturally, historically, and geographically significant; and
E. identify sources of American music genres, trace the evolution of those genres and identify well known musicians associated with various genres and styles.

MUSIC STANDARD 1, GRADES 9-12 ADVANCED

Students will sing, independently and with others, a varied repertoire of music.

Indicators of Achievement:

Students will:

A. sing with accuracy (on pitch and in rhythm with good vocal tone, technique, diction, and posture while maintaining a steady tempo) using good breath control, and within their singing ranges;
B. sing expressively (with appropriate dynamics, phrasing, and interpretation) a varied repertoire of solo and choral literature with a difficulty level of 4, including some songs performed from memory;
C. sing music representing diverse genres and cultures, with expression appropriate for the work being performed, some in the original language;
D. sing music written in more than four parts; and
E. sing in small ensembles with one student on each part.

For choral ensemble or class, add:

F. sing a repertoire of choral literature with expression and technical accuracy, with a difficulty level of 5, with most songs performed from memory.

MUSIC STANDARD 2, GRADES 9-12 ADVANCED

Students will perform on instruments, independently and with others, a varied repertoire of music.

Indicators of Achievement:

Students will:

A. perform accurately on at least one instrument, in solo and groups, with appropriate technique;
B. perform expressively, with dynamics, phrasing, and interpretation;
C. perform music representing diverse genres and cultures, with expression, and on instruments appropriate for the work being performed;
D. perform by ear melodies on a melodic instrument and accompaniments on a harmonic instrument ;
E. perform in groups, blending instrumental timbres, matching dynamic levels, style, and intonation, and responding to the gestures of a conductor; and
F. perform a designated part in an ensemble.

For instrumental ensemble or class, add:

G. perform a repertoire of literature with expression and technical accuracy on at least one string, wind, or percussion instrument with a difficulty level of 5.

MUSIC STANDARD 3, GRADES 9-12 ADVANCED

Students will improvise melodies, variations, and accompaniment.

Indicators of Achievement:

Students will:

A. improvise original melodies in a variety of styles, over given chord progressions, in a consistent style, meter, and tonality;
B. improvise melodic embellishments on given melodies in various tonalities; and
C. improvise stylistically appropriate harmonizing parts in a variety of styles.

MUSIC STANDARD 4, GRADES 9-12 ADVANCED

Students will compose and arrange music within specific guidelines.

Indicators of Achievement:

Students will:

A. compose music, demonstrating imagination and technical skill in the principles of composition in a variety of styles, genres, forms;
B. arrange pieces using voices or instruments different than those for which the pieces were originally written in ways that preserve or enhance the expressive effect of the music; and
C. compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usage of the sound sources.

MUSIC STANDARD 5, GRADES 9-12 ADVANCED

Students will read and notate music.

Indicators of Achievement:

Students will:

A. read and perform whole, half, quarter, eighth, sixteenth, and dotted notes and rests in a variety of simple, compound, and complex meters;
B. sight read simple melodies in two or more clefs;

C. demonstrate the ability to follow a full instrumental or vocal score and explain all transpositions and clefs; and
D. interpret nonstandard notation symbols used by twentieth-century composers.

For choral or instrumental ensemble or class, add:

E. sight-read music, accurately and expressively, with a difficulty level of 4.

MUSIC STANDARD 6, GRADES 9-12 ADVANCED

Students will listen to, analyze, and describe music and music performances.

Indicators of Achievement:

Students will:

A. listen and move to music that contains changes and contrasts of musical elements;
B. identify the sounds of a variety of instruments and voices;
C. demonstrate the ability to perceive and remember music events by describing in detail significant occurrences in a given aural example;
D. analyze the elements and expressive devices of music in aural examples in a varied repertoire;
E. identify song forms aurally;
F. demonstrate extensive knowledge of the technical vocabulary of music;
G. compare and contrast ways in which musical elements are used in given examples; and
H. analyze and describe the unique and expressive use of elements of music in a given work.

MUSIC STANDARD 7, GRADES 9-12 ADVANCED

Students will evaluate music and music performances.

Indicators of Achievement:

Students will:

A. develop specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria to their personal participation in music;
B. explain personal preferences for specific musical works and styles using appropriate

music terminology;
C. evaluate a performance composition, arrangement, or improvisation by comparing it to similar or exemplary models; and
D. evaluate a given musical work and determine what musical qualities or elements were used to evoke feelings and emotions.

MUSIC STANDARD 8, GRADES 9-12 ADVANCED

Students will make connections between music, the other arts, and other curricular areas.

Indicators of Achievement:

Students will:

A. cite representative examples
B. compare the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures;
C. explain ways in which the principles and subject matter of other curricular areas are interrelated with those of music; and
D. compare how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another.

MUSIC STANDARD 9, GRADES 9-12 ADVANCED

Students will understand music in relation to diverse cultures, times, and places.

Indicators of Achievement:

Students will:

A. classify unfamiliar, representative aural examples of music by genre, style, and by historical periods or culture;
B. identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context;
C. identify and cite representative examples of various roles that musicians played in different historical periods;
D. identify and explain the characteristics that cause a musical work to be considered exemplary; and
E. identify sources of American music genres, trace the evolution of those genres and well known musicians associated with them.

MUSIC STANDARD 1 - K-12 OVERVIEW

Students will sing, independently and with others, a varied repertoire of music.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. sing, on pitch and in rhythm with good vocal tone, technique, diction, and posture while maintaining a steady tempo	A. sing alone with accuracy (as described in K-3) using good breath control, and within their singing ranges	A. ->	A. ->	A. ->
B. sing expressively, using given dynamics, phrasing, and interpretation	B. sing expressively (as described in K-3) a varied repertoire of solo and choral literature with a difficulty level of 1, including some songs performed from memory	B. sing expressively (as described in K-3) a varied repertoire of solo and choral literature with a difficulty level of 1, including some songs performed from memory	B. sing expressively (as described in K-3) a varied repertoire of solo and choral literature with a difficulty level of 1, including some songs performed from memory	B. sing expressively (as described in K-3) a varied repertoire of solo and choral literature with a difficulty level of 1, including some songs performed from memory
C. sing a varied repertoire of songs representing genres and styles from diverse cultures	C. sing music representing diverse genres and cultures, with expression standard for the work being performed, some in the original language	C. ->	C. ->	C. ->
D. sing partner songs, rounds, and songs with ostinatos	D. ->	D. sing music written in two and three parts	D. sing music written in four parts, with and without accompaniment	D. sing music written in more than four parts
E. sing in groups, blending vocal timbres, matching dynamic levels, and responding to the gestures of a conductor	E. ->	E. sing in groups, blending vocal timbres, matching dynamic levels, and responding to the gestures of a conductor	E. demonstrate well developed ensemble skills, blending vocal timbres, matching dynamic levels and intonation, and responding to the gestures of a conductor	E. sing in small ensembles with one student on each part

For choral ensemble or class, add:				
	F. sing a repertoire of choral literature with expression and technical accuracy, a difficulty level of 2, including some songs performed from memory	F. sing a repertoire of choral literature with expression and technical accuracy, a difficulty level of 2-3, including some songs performed from memory	F. sing a repertoire of choral literature with expression and technical accuracy, a difficulty level of 3-4, including some songs performed from memory	F. sing a repertoire of choral literature with expression and technical accuracy, a difficulty level of 5, including some songs performed from memory
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

MUSIC STANDARD 2 - K-12 OVERVIEW

Students will sing, independently and with others, a varied repertoire of music.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. perform on pitched and unpitched instruments, in rhythm, with appropriate dynamics while maintaining a steady tempo.	A. perform accurately on at least one instrument, in solo and groups, with appropriate technique	A. ->	A. ->	A. ->
B. perform expressively, using given dynamics, phrasing, and interpretation	B. ->	B. ->	B. ->	B. ->
C. perform a varied repertoire of music representing diverse genres and styles	C. perform music representing diverse genres & cultures, with expression, and on instruments appropriate for the work being performed	C. ->	C. ->	C. ->
D. echo short rhythms and melodic patterns	D. Perform by ear melodies on a melodic instrument & accompaniments on a harmonic instrument	D. ->	D. ->	D. ->
E. perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the gestures of a conductor	E. ->	E. ->	E. perform in groups, blending instrumental timbres, matching dynamic levels, style, & intonation, & responding to the gestures of a conductor	E. ->

F. perform independent instrumental parts while other students sing or play contrasting parts	F. ->	F. ->	F. perform a designated part in an ensemble	F. ->
		For instrumental ensemble or class, add:		
		G. perform a repertoire of literature with expression and technical accuracy on at least one string, wind, or percussion instrument with a difficulty level of 2-3	G. perform a repertoire of literature with expression and technical accuracy on at least one string, wind, or percussion instrument with a difficulty level of 3-4	G. perform a repertoire of literature with expression and technical accuracy on at least one string, wind, or percussion instrument with a difficulty level of 5
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

MUSIC STANDARD 3 - K-12 OVERVIEW

Students will improvise melodies, variations, and accompaniments.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. improvise melodies using a variety of traditional, nontraditional, and electronically produced sounds	A. ->	A. improvise melodic embellishments and variations on given melodies in various tonalities	A. improvise original melodies over given chord progressions, in a meter and tonality consistent to the style	A. improvise original melodies in a variety of styles, over given chord progressions, in a consistent style, meter, and tonality
B. improvise short melodies that are unaccompanied, performed over given rhythmic accompaniments, or performed over simple chord progressions, meter, and tonality	B. ->	B. improvise short melodies over given rhythmic accompaniments with simple chord progressions, meter, and tonality	B. ->	B. ->
C. improvise simple ostinato (repeated patterns) accompaniments	C. ->	C. improvise simple harmonic accompaniments	C. improvise simple harmonizing parts in a given style	C. improvise stylistically appropriate harmonizing parts in a variety of styles
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

MUSIC STANDARD 4 - K-12 OVERVIEW

Students will compose and arrange music within specific guidelines.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced Indicators of Achievement:** **Students will:**
A. create short songs and instrumental pieces	A. ->	A. compose short pieces demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance	A. compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect	A. compose music, demonstrating imagination and technical skill in the principles of composition in a variety of styles, genres, forms
B. arrange short songs and instrumental pieces	B. ->	B. arrange simple pieces using voices or instruments different than those for which the pieces were originally written	B. arrange pieces using voices or instruments different than those for which the pieces were originally written in ways that preserve or enhance the expressive effect of the music.	B. ->
C. use a variety of traditional, nontraditional, and electronically produced sound sources when composing	C. ->	C. use a variety of traditional, nontraditional, electronically-produced sounds, and computer resources when composing and arranging	C. compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usage of the sound sources	C. ->
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

MUSIC STANDARD 5 - K-12 OVERVIEW

Students will read and notate music.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced Indicators of Achievement:** **Students will:**
A. read and perform whole, half, dotted, half, quarter, and eighth notes and rests in simple meter	A. read and perform whole, half, quarter, eighth, sixteenth, and dotted notes and rests in a variety of simple, compound, and complex meters	A. ->	A. ->	A. ->
B. read and perform pitch notation using a system of musical syllables, numbers, or letters	B. ->	B. sight read simple melodies in two or more clefs	B. ->	B. ->
C. identify symbols and terms referring to dynamics, tempo, and articulation and interpret them correctly when performing	C. identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression and interpret them when performing	C. follow an instrumental or vocal score	C. follow a full instrumental or vocal score	C. demonstrate the ability to follow a full instrumental or vocal score and explain all transpositions and clefs
D. use symbols to notate meter, rhythm, pitch, and dynamics in simple patterns with the aid of manipulatives and computer programs	D. use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns with the aid of manipulatives and computer programs	D. use standard notation to record their musical ideas and those of others	D. ->	D. interpret nonstandard notation symbols used by twentieth-century composers
		For choral or instrumental ensemble or class, add:		
		E. sight read music accurately and expressively, with a difficulty level of 1-2	E. sight read music accurately and expressively, with a difficulty level of 2-3	E. sight read music accurately and expressively, with a difficulty level of 3-4
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

MUSIC STANDARD 6 - K-12 OVERVIEW

Students will read and notate music.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced Indicators of Achievement:** **Students will:**
A. listen and move to music that contains changes and contrasts of musical elements	A. ->	A. ->	A. ->	A. ->
B. listen to and identify the sounds of a variety of instruments and voices	B. ->	B. ->	B. ->	B. ->
C. use movement and dialogue to describe various styles of music	C. identify specific music events in a given aural example using appropriate terminology	C. describe specific music events in a given aural example using correct terminology	C. ->	C. demonstrate the ability to perceive and remember music events by describing in detail significant occurrences in a given aural example
D. Identify the elements of music by listening	D. analyze the elements of music in aural examples	D. ->	D. analyze the elements and expressive devices of music in aural examples in a varied repertoire	D. ->
E. identify simple music forms by listening	E. identify song forms aurally (e.g., AB, ABA, canon)	E. ->	E. ->	E. ->
	F. describe music notation, instruments, voices, and performances using appropriate terminology	F. analyze music using the basic principles of meter, rhythm, form, tonality, intervals, chords, and harmonic progressions	F. demonstrate extensive knowledge of the technical vocabulary of music	F. ->

			G. identify and explain compositional devices and techniques used in a musical work; compare and contrast the use of those techniques between different compositions	G. compare and contrast ways in which musical elements are used in given examples
				H. analyze and describe the unique and expressive use of elements of music in a given work
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

MUSIC STANDARD 7 - K-12 OVERVIEW

Students will read and notate music.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced Indicators of Achievement:** **Students will:**
A. identify ways for evaluating compositions and performances	A. develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing	A. ->	A. develop specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation inmusic	A. ->
B. explain personal preferences for specific musical works and styles using appropriate music terminology	B. ->	B. ->	B. ->	B. ->
	C. evaluate the quality and effectiveness of their own and others' performances by applying specific criteria appropriate for the style of the music	C. evaluate the quality and effectiveness of their own & others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement	C. evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models	C. ->
D. evaluate a given musical work and determine what musical qualities or elements were used to evoke feelings and emotions	D. ->	D. ->	D. ->	D. ->
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

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MUSIC STANDARD 8 - K-12 OVERVIEW

Students will read and notate music.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced Indicators of Achievement:** **Students will:**
A. cite similarities and differences in the meanings of common terms used in the various art forms	A. compare similarities and differences in the meanings of common terms used in the various arts	A. compare in two or more art forms how the characteristics of each art (for example: sound in music, visual stimuli in visual arts, movement in dance, human interactions in theatre) are used to transform similar events, scenes, emotions, or ideas into works of art	A. explain and cite examples of how elements, artistic processes e.g., imagination or craftsmanship), and organizational principles (e.g., unity, variety, repetition, contrast) are used in similar and distinctive ways in the various art forms	A. ->
		B. compare characteristics of two or more art forms within a particular historical period or style and cite examples from various cultures	B. ->	B. compare the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods & different cultures
C. identify ways in which principles and subject matter of other disciplines are interrelated with those of music	C. ->	C. illustrate ways in which the principles & subject matter of other disciplines taught in school are related to those of music	C. explain ways in which the principles and subject matter of other curricular areas are interrelated with those of music	C. ->
	D. identify the roles of creators, performers, and others involved in the production and presentation of the arts	D. illustrate how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another	D. compare how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another	D. ->
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

MUSIC STANDARD 9 - K-12 OVERVIEW

Students will read and notate music.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced Indicators of Achievement:** **Students will:**
A. listen to examples of music from various historical periods and diverse cultures by genre or style	A. identify aural examples of music from various historical periods and diverse cultures by genre or style	A. classify aural examples of music from various historical periods and diverse cultures by genre or style	A. classify unfamiliar, representative aural examples of music by genre, style, and by historical periods or culture	A. ->
B. describe how elements of music are used in music of various cultures	B. ->	B. describe distinguishing characteristics of representative music genres and styles from various cultures	B. ->	B. identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context
C. describe the roles of musicians in various cultures	C. identify and describe roles of musicians in various cultures	C. ->	C. identify and cite representative examples of various roles that musicians played in different historical periods	C. ->
		D. identify and explain the characteristics that cause a musical work to be considered culturally, historically, and/or geographically significant	D. ->	D. ->
		E. identify sources of American music genres; trace the evolution of those genres and identify well-known musicians associated with various genres and styles	E. ->	E. ->
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

MUSIC STANDARD 1 GRADES K-3
VIGNETTE (TEACHING EXAMPLE)

Teddy Bear's Picnic

In the first grade music classes at Smyrna Elementary School, Irv Rothenberg told students to bring a teddy bear to class for a teddy bear picnic! Students listened to an instrumental version (recorded or on piano) of Twinkle, Twinkle, Little Star. Mr. Rothenberg asked students if anyone knew the title of the song. Possible answers were "Twinkle," "ABC's," or "Baa, Baa, Black Sheep". Singing each simple song helped students discover that each uses the same music. Students taught their bears to sit up with good posture appropriate for singing. The students modeled good posture and singing for their bears.

The teacher introduced Brown Bear, Brown Bear by Bill Martin, Jr. Usually, many students reacted because they are already familiar with the book. The teacher played a recording of "Brown Bear, Brown Bear" by Greg & Steve (Playing Favorites) The lyrics are sung to the tune of Twinkle, Twinkle. Students usually sang along with the recording the first time.

The text of the book lends itself to *call and response* singing as well as *solo and chorus* singing. (e.g., "Brown Bear, Brown Bear what do you see?"..."I see a Red Bird looking at me!"). The use of masks or puppets added a dramatic touch and facilitates student participation. Volunteers lined up with masks or puppets which coordinate with the words to the Brown Bear song. Students then sang the line of the song which matched their character.

Finger puppets assisted students in singing small solos. When the students assumed the role of the puppet, they were not as inhibited when singing. A pair of gloves with eight bear puppets made from craft pom poms attached to each finger worked well to bring the text of the book to life. The colors of the bears matched the lyrics in the song. A tan pom pom might be used to represent the teddy bears since a specific color is not mentioned. The text of the song was sung again to the tune of Twinkle, Twinkle Little Star .

Brown bears, black bears, blue bears, too.

I like green bears. How about you?

Red bears, yellow bears, white bears, too.

I like teddy bears. How about you?

The teacher sang the song using a homemade BIG BOOK as students helped turn the pages. The teacher introduced the puppet. Students tppk turns wearing the gloves and raising each finger puppet at the correct time. Student volunteers _sang all or part of the song.

After the song was very familiar (perhaps on another day), students volunteered to be a

bear. They stood in front of the class with a mask, which matched the color of the bear in the text, and sang the corresponding section of the song.

This vignettes addresses Standards 1A and 1B; 4A; 5A; and 6A.

MUSIC STANDARD 1 GRADES 4-5
VIGNETTE (TEACHING EXAMPLE)

The Phantom of the Music Room

Fourth and fifth grade choral students at Frederick Douglass Elementary School practiced and performed a musical for their spring concert entitled The Phantom of the Music Room by Janet Gardner. This work set lyrics to classical pieces such as Morning by Grieg, The Washington Post March by Sousa, and The Moldau by Smetana, among others.

After all chorus members learned the songs, those who were interested in a speaking part or vocal solo were auditioned. Their teacher, Amy Benson, held special rehearsals that enabled the speakers and soloists to learn their parts. The students performed the entire musical from memory. Soloists performed either with accompaniment only or sang a descant above the melody provided by the chorus. During rehearsals, students paid special attention to posture, diction, and expression.

The students enjoyed learning the songs for this musical and encountered some classical literature in a fresh and exciting way. They also enjoyed putting it all together with the staging, lighting, and sound system. It was refreshing to see what fine singers, convincing actors, and expressive performers students could be when given opportunities to learn and work together.

This vignette addresses Music Standards 1A, 1B, 1C, 1D, and 1E; 5A and 5C, and 8D and Theatre Standard 2C.

MUSIC STANDARD 1 GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Vocal Warm Ups

According to Melinda Marsh, choral director at Caesar Rodney High School, vocal warm-ups which incorporate movement are excellent vehicles for getting the voice ready to sing. Using preparatory exercises, she presented the principles of correct vocal production to the singers.

Following instructions, the students yawned while stretching, did shoulder lifts and hand/arm extensions before beginning to sing. Humming while giving each other backrubs was a humorous but effective way to start.

Vocalises which required students to visualize a specific tone and use motion and gestures to enhance the sound helped students recognize the natural timbre and unique aspects of their own voices.

To accomplish vocal resonance, Mrs. Marsh directed students to sing "bee, bee, bee" on eighth notes up and down five tone scales. On each repetition they raised the pitch one half step. Then students drew imaginary lines in the middle of their forehead while they were singing to create the feeling of bringing head tones forward.

To concentrate on the breathstream and to encourage voice placement low in the larynx, students sang the scale tones 1-3-5-8-5-3-1 with one hand on their necks above their collarbones. They repeated this pattern three times on "ah," then raised the tone to the next half step.

Using a technique to assure vocal relaxation, Mrs. Marsh asked students to pretend to bounce bubbles on their hands. Then they sang descending triplets on "bum" as a quarter note on the fifth tone of the scale followed by "bid-dl-y" with the triplet on each tone for the next four scale tones.

Adding movement to warm-up exercises encourages students to have fun and eliminates stress on the vocal mechanisms. Singing without movement creates concentrated tension in the throat muscles. Throughout the world, vocal teachers have realized that movement frees the voice to perform with greater agility when freed from stress.

This vignette addresses Standard 1A.

MUSIC STANDARD 1 GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Warm-ups for Choral Rehearsal

In order to get William Penn High School students to focus on the mental and physical aspects of singing, chorus teacher, Donna Fesmire, began rehearsals with a warm-up based on the game, "Simon Says." She gave directions such as "Simon says, 'stand on your left foot with your right hand on your head' " When the directions changed, students learned to focus quickly. Immediately, they had to concentrate.

Following the mental focus exercise, students stood and stretched all parts of their bodies.

They stretched their arms up, stood on their tiptoes, shook their legs and arms, hung their arms like rag dolls, and then rolled up slowly until they were standing straight. Mrs. Fesmire said, "Now imagine that a string could be hung from the top of your head down to your toes. See if you can align your body with the string." This exercise helped them determine correct posture and relaxed their bodies.

As part of a breathing exercise, students exhaled completely on "sssshhhhh". Mrs. Fesmire then directed them to inhale as if they could fill their toes with air. Students focused on expanding the bottom half of their torsos rather than lifting their shoulders while breathing. Again they practiced exhaling completely. Given a two measure pattern in 4/4 time, students performed exercises using consonants such as ssss, tttt, kkkk. After several repetitions, they changed the pattern and the consonants. These exercises helped the students practice low breathing in order to produce the support they needed to sing correctly.

For a singing warm-up, Mrs. Fesmire's students sighed starting at a high pitch and moving as low as possible. Beginning on F above middle C, they sang on "ng" five notes down the lower tetrachord of the major scale. They continued this process moving up the scale chromatically and then changed the vowel sounds to "noo", "mee", and "la."

They sang a new pattern of "DO, MI, SO, MI, DO" on the vowel sounds "oo", "eee", and "awh." They did not go up chromatically but used many different chords all over the keyboard. The chorus sang these patterns legato and then staccato.

Using the major scale, students sang on varying syllables changing the order of the syllables as the scale ascended and descended. Singing the tonic chord in four parts moving up chromatically on different vowels with changing dynamic levels, it was the last challenge for students. These exercises produced good listening skills along with a heightened sense of pitch and intonation in an ensemble environment. It also focused on exercises to produce uniformity in diction.

At William Penn, in order to provide sight reading experiences, the students sight read each exercise on "doo" in pairs as duets. From a rhythm sight reading book, students wrote in the beats of the exercises and then counted out loud while clapping the rhythms. These exercises helped students improve accuráćy in singing on pitch and in rhythm through sight reading.

This vignette addresses Standard 1A, 1B, 1D, and 1E; and 5A, 5B, and 5C

MUSIC STANDARD 2 GRADES K-3
VIGNETTE (TEACHING EXAMPLE)

Who Swallowed a Fly?

At Wilmington Manor Elementary School, Kelly Bernick Rhodunda designed this unit for first grade general music using the book, I Know an Old Lady Who Swallowed a Fly by Jan Pienkowski. While she read the book, the students listened for the animals and then listed them in order as they appeared in the story. Next, students listened for repeated phrases. The teacher asked, "What phrase was repeated?" "Perhaps she'll die." Mrs. Rhodunda then showed posters of the "things" mentioned in the book. Students arranged them in the order as they appeared in the story and discussed similarities and differences. Some were insects, mammals, or birds. On the third repetition of the book, the students did a "patschen" (pat, tap, clap) pattern on the repeated phrases.

At the next session the teacher directed the children's attention to things from the story scrambled on the board. Volunteers from the class organized them from small to large listing the names of the things on the board. The children recited names together while the teacher played a steady beat on the bass drum beginning each word on the beat. After modeling the steady beat, students played the bass drum part on their thighs, then on the bass drum. Next the teacher asked students to think of the things and clap the appropriate syllables. The teacher asked, "Were there some names that required two claps?" "What instruments sounded like the fly, spider, etc.?" Before class the teacher filled five boxes with the following instruments: a triangle, wood block, hand drum, tambourine, cow bell, jingle bell, and mallet. Each student group experimented with the instrument sounds for one minute. The students then chose an instrument to represent each thing. After 2-3 minutes, students shared the timbre that they associated with the things. For the first performance, students played their instrument when the teacher said the name of their thing, and all instruments played when the teacher said "horse." All students performed the "patschen" pattern and sang on the repeated phrase.

In another lesson the teacher distributed small envelopes containing pictures of the things with their names on the back. Each group organized their pictures in the order that they appeared in the book. After arranging the pictures, the students turned the cards over to reveal the names. As the students said the names they clapped on the first syllable and repeated the name three times (accent). The teacher played the steady beat in 6/8 meter as students performed as before. With the aid of a chart, they practiced identification of the instruments assigned to each thing. Each group had its own instrument box. Students found an instrument and got ready to play in the order that they spoke or sang it using accents and repetitions. At this point, the teacher added an introduction and a coda.

An extension of this lesson included reading and notating music. Using the four note phrase "perhaps she'll die," students described what they saw on the board. The teacher labeled the fragment with correct terms as students responded: "staff, lines, spaces, upward motion." On this four-note pattern the teacher modeled a toe, hip, shoulder, head movement to be performed when the repeated phrase "perhaps she'll die" occurred. On the board, the teacher then turned the "notes" over to reveal the letters "CDEF." Four large posters were put on the floor each with one of these letters. Each time the phrase was sung a student step/ran across the letters. In groups, the teacher then instructed students to find the "CDEF" on the bars of a xylophone or metallophone and play the sequence when the pattern occurred in the song.

As an introduction to improvisation, the class played the rhythm of the words on their thighs as they sang the song silently in their heads! Using a glockenspiel prepared in a C pentaton, the students played the syllabic rhythm of the entire piece. For the grand finale, each group received unpitched instruments. The students reviewed the introduction and the coda. Each person selected a job. The story was then performed with all instruments playing at their designated time. To further check for understanding of musical concepts, Mrs. Rhodunda challenged the class to perform the entire story WITHOUT saying or singing words!

This vignette addresses Standards2A, 2B, 2E and 2F; 1A, 1B, 1D, and 1E; 3A; 5A, 5B; 7A; 8C

MUSIC STANDARD 2 GRADES 4-5
VIGNETTE (TEACHING EXAMPLE)

Orff Visits Pachelbel

In preparation for an experience with playing instruments, Diane Walls divided a class of fifth grade students at W. Reily Brown elementary into four groups. As she distributed instruments, students listened to a recording of Canon in D by Pachelbel. After identifying the piece of music, Mrs. Walls explained that students would learn to play a version of Pachelbel's Canon, but would be playing it in the key of C.

Each group received a large staff on which their part was notated. The group members had to work together to learn and practice their part. The parts were:

Group 1 Group 2

Group 3 Group 4

Students in Group 1 played their part on Orff pitched instruments (xylophone, metallophone, glockenspiel) with two students per instrument. One student played beats one and two of every measure, and the other student played beats three and four. In Groups 2, 3, and 4, the students had resonator bells--one or two per student depending on the size of the group.

When all the groups were ready, they performed the piece by starting with Group 1. They played through their part once and then were joined by Group 2. They continued to add groups until all four were playing together. The students were reminded to watch the teacher for dynamic changes and final cut-off. The students then moved their group to learn, practice and perform one of the other parts.

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This vignette addresses Standard 2A, 2D, 2E, and 2F; 5A, 5C, and 5D; and 6A.

MUSIC STANDARD 2 GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Polyrhythms

Students already had previous experience and knowledge with the musical terms "polyphonic" and "polymeters." The new term, "POLYRHYTHM," was displayed in Janet Spengler's classroom at Seaford Middle School. Pupils were encouraged to try to define it using the root words. The definition was then shown to the class: Polyrhythm is the simultaneous combination of two or more contrasting rhythm patterns.

Many contemporary Latin American music selections are good examples of polyrhythm. Using the original composition, "Bachi," by Clare Fisher in the Grade 8, Music and You text was both an appealing piece of music and an easy introduction to the current style of "salsa." As students listened for polyrhythms, they also identified the instruments used, the form of full combo followed by improvised solo sections, and transitions.

Before listening to the composition a second time, students chose a classroom rhythm instrument and performed one of the rhythm patterns notated. In an additive manner, each new instrument was directed to begin playing at the repeat sign until five patterns, each with varying tone colors, were heard in ensemble. At this point students listen and play the rhythmic accompaniment along with the recorded Bachi.

If students could perform their rhythm independently and accurately, they were then ready to compose a polyrhythmic piece of their own. The individuals or small groups first selected a category such as sports teams, sneaker or blue jeans brand names, or performing groups. For example, if football teams are the category, rhythm patterns matching Philadelphia Eagles, Pittsburgh Steelers, Miami Dolphins, San Francisco Forty-Niners, and New York Jets would all result in contrasting rhythm patterns. As two or more patterns were developed, students should keep practicing, so that they were pleased with each pattern and the patterns combined simultaneously, refining constantly.

Finally, students notated the patterns chosen so that other classmates can perform their peers' compositions. Traditional notation as well as non-traditional symbols may be used. Sound sources are unlimited. Students should also organized the form into sections of the piece. The specific music events used were written in musical terms when possible. At a parent open house, this activity effectively demonstrated the creative process in a general music class.

This vignette addresses Standards 2A, 2B, 2C, 2E, and 2F; 4A, 4B, and 4C; 5A and 5D.

MUSIC STANDARD 2 GRADES 9-12 ADVANCED VIGNETTE (TEACHING EXAMPLE)

Brigadoon

In the spring of 1997, at Caesar Rodney High School, Duwane Sandlin served as musical director for the production of Brigadoon. In order to best use the instruments of the band, he used a score written for wind instruments instead of the strings of a pit orchestra. This arrangement was called a "bandstration" instead of an "orchestration." The conductor's score was also compressed and written only in concert pitch.

On audition day when students sign read from the show book, Mr. Sandlin prepared the students by telling them the story. They listened to the musical themes and lyrics of some of the songs. Brigadoon presented a challenge different from performing their parts in a concert or marching band. Mr. Sandlin also discussed time commitments, a sense of personal accomplishment that would result from collaborating in such a project, and career interests that might evolve from this musical experience.

Two months before the show opened, the first rehearsal began on a Saturday morning. During that three hour session, the musicians worked on parts and the ensemble of Act I. They took the music home and worked through all of the trouble spots. A month later on another Saturday morning, they rehearsed Act II using the same procedure. As in all Broadway shows, Act II contained reprises of earlier numbers. In this show, however, the same tune never repeats exactly as it appeared previously. During the last hour of this rehearsal, the principle actors joined the musicians and sang through their solo numbers.

Two weeks before opening night, the pit band met again. For four weeknights, students rehearsed Act I and Act II alternately with stops when necessary. The next week with only three night rehearsals before opening, the entire show rehearsed with very few stops. After each of these rehearsals, the musical director posted daily notes in the theatre room. Each member of the pit band checked for corrections, suggestions, or trouble spots that needed to be corrected each day before rehearsal.

The conductor also addressed stylistic idioms found in Scottish music. Many of these students had prior experience with various dance styles and jazz rhythms. For example, when grace notes occurred in the score, the students imitated the sound of a bagpipe rather than play the notes as a baroque ornament.

Mr. Sandlin emphasized the importance of each part to the whole production. No one else would "double" their part. Individual mistakes would be noticed. The slogan became "NO BAILING OUT!" All parts were of difficulty Levels 4, 5, or higher.

Through this experience, students gained an understanding of technical problems involved in a theatre production. For example, in Brigadoon, a few major characters remained on stage while a chorus of 70 members was heard in the distance, off stage. A closed circuit camera installed in the orchestra pit televised Mr. Sandlin's conducting on a large monitor back stage in order for instrumental and choral musicians to stay together. The singers watched the monitor and sang according to his gestures of temp and phrasing, responding to attacks and releases with accurate precision.

Knowledge acquired through participation in the production of a high school musical provided meaningful insights into the complexities of professional theatre. Career awareness heightened when students attended their next Broadway show; they watched with new eyes and listened with new understandings of the pit orchestra. Some found the salary scale for such musicians quite appealing. However, monetary value could not replace the knowledge, understanding, and appreciation of the value of the integrated contributions of music, dance, theatre, and the visual arts that would accompany these students throughout their lives.

This vignette addresses Standards 2A, 2B, 2C, 2E. 2F, and 2G; 5A, 5B, 5C, 5D, and 5E; 6C, 6D, 6E, and 6H; 7A and 7D; 8C and 8D; and 9D.

MUSIC STANDARD 3 GRADES K-3
VIGNETTE (TEACHING EXAMPLE)

Love You Forever Improvisations

At Smyrna Elementary, Irv Rothenberg's classes created music on pitched and/or unpitched instruments. First, the teacher read the book, Love You Forever, by Robert Munsch. Then, he wrote the text of the mother's song from the book on the board:

> *I'll love you forever, I'll like you for always, As long as I'm living My baby you'll be.*

The class echoed a three-beat body percussion pattern (e.g., pat-clap-snap). The teacher spoke the text while performing the pattern.

(snap) (pat) (clap) (snap) (pat) (clap)
I'll love you for- ev - er
I'll like you for al- ways
As long as I'm liv- in
My ba- by you'll be (rest)

The students spoke the text while performing the pattern. Then they spoke the text while the

teacher added a strong downbeat on an unpitched instrument such as a drum.

Next, the students chose an unpitched instrument and improvised a repeated three-beat pattern (e.g., This could be one instrument with one strong downbeat or two or three different instruments such as a drum on the downbeat and 2 shakes of a maraca on the remaining beats.). Allowing students to makes choices encouraged their abilities to make musical judgments. Half the class speaks the text while performing the body ostinato (repeated pattern), and the other half speaks the text and plays the percussion ostinato. Students take turns and switch roles.

This activity can also be performed with pitched Orff instruments. Since the bars to these xylophone-type instruments can be removed, the teacher (or older students) must remove assigned bars to create a pentatonic instrument (e.g., Remove all F's and B's.). Due to the nature of the pentatonic (five note) scale, any pitch the student chooses will blend with the others.

After students learn to perform on the instruments with the text, the teacher reads Love You Forever a second time. Each time the text appears in the story, students speak the text while playing their instruments .

This vignettes addresses Standard 3A; 2A, 2E, and 2F; 4A, 4B, and 4C.

MUSIC STANDARD 3 GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Improvising Music

In January, Paul Hess, instrumental teacher at Shue-Medill Middle School began a group lesson of twelve flute students by reviewing rhythms in the method book used by the class. The teacher modeled each example, using specific rhythm syllables, and students responded by performing the examples with the syllables used by the teacher.

Next the students reviewed the Eb major scale and chords (tonic and dominant) and performed a short melody in that key from an example sheet provided by the teacher. The melody combined rhythms worked on earlier with notes in Eb major, as well as mixed articulations and varied expression markings. Each student then improvised variations on the melody by changing some of the rhythms, notes, articulations, and expression as they repeated the melody several times, performing in solo to a rhythmic accompaniment generated by the other students and teacher.

Students created accompaniments with body sounds (clapping, tapping fingers, tapping foot, etc.) and found sounds (tapping a pencil on a stand, clicking an instrument key, closing a book, etc.). As students began this process, accompaniments primarily contained a

steady pulse and eighth note subdivisions. They are encouraged to listen to the soloist and provided an accompaniment that will not "compete" with the solo.

The example below was taken from the rhythm sheet for this grading cycle. Other examples would include different meters, more complex combinations of rests and tied notes, and note values to the 16th note. Any organized system of syllables can be used.

This vignette addresses Standards 3A and 3B; 4C.

MUSIC STANDARD 3 GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Scat Singing

In Melinda Marsh's vocal classes at Caesar Rodney High School, a call and response song was used to develop student's ability to sing in the scat singing style. Students responded to the call sections in short scat phrases as warmed-ups. In order to recreate some of the rhythmic and instrumental sounds they hear in jazz singing, students are encouraged to try to use as much variation and creativity as possible. At first students were shy and not very original. As the group "warms up" everyone got more creative. Examples from jazz such as Miles Davis, Louis Armstrong, Bessie Smith, Ella Fitzgerald and others, were useful for a bank of ideas and vocal sounds typically found in scat singing.

The next step in this sequence was to try to write down what was sung, in order to teach it to someone else. The pair-share method was used in which one person shares his idea with another and then that pair shares with another pair. The group then presents their work to the entire group. Improvements, variations, changes, and links are incorporated through suggestions from the class.

Once students experienced their first successes, a change of style, tonality, or meter was introduced. Listening to various styles of improvisation provided students with new ideas of improvisational techniques.

This method worked in choreography classes as well as vocal groups. The creative approach was the same.

This vignette addresses Standards 3A and 3B; 5A and 5B; 6A and 6F

MUSIC STANDARD 3 GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Composing and Improvising for Symphonic Band

At Brandywine High School, instrumental music teacher, James B. Satcher, used the following techniques to help students understand the processes of music composition and improvisation by actively participating in small groups and taking notes during lectures. Students learned to improvise, composed their own parts, and cooperated in creating a composition with chord changes in a set musical form.

After a discussion of ABA and AABA form, Mr. Satcher presented possible chord changes and appropriate cadences. Students selected by the teacher, based on their level of experiences in music theory classes, chaired each group which had mixed instrumentation. The groups then chose a style for the piece they were going to write and perform.

Individually the students created melodies and performed them for their groups. The group selected the melody that they liked the best or created one through collaboration. The groups discussed and decided on chord changes for their songs and created a bass line.

During the next class period, each group assigned the melody to specific instruments and made the necessary transpositions. All remaining instrument players created a background harmony to complement the melody. The group decided which harmonies to keep as written or where adjustments were necessary. The teacher encouraged students to develop improvisational sections. Next the students rehearsed their music. The group chair was responsible for writing the music in score form. Individuals wrote the parts for their own instruments and made the appropriate transpositions.

On the following day, groups rehearsed for the first ten minutes then did a presentation for the entire class. The pieces were recorded for individual portfolios and kept to use for demonstrations in the future.

The students and Mr. Satcher collaborated to develop the rubric used for scoring this project. Students were graded on how well they followed all instructions and if they turned in copies of their work in correct notation. One grade was given for the group project. Another grade was given for individual work.

They used the specific criteria in the rubric to assess several components of the learning experience: individual work, group collaboration, following instructions, and completing a correctly notated score.

This vignette addresses Standards 3A and 3B; 4A and 4C; 5A, 5B, 5C; and 2A, 2B, and 2C.

MUSIC STANDARD 4 GRADES K-3
VIGNETTE (TEACHING EXAMPLE)

Sounds of Butterflies

At Lancashire Elementary School, second graders studied the life cycle and characteristics of butterflies in science class. Prior classroom activities included planting a butterfly garden. In music, the teacher had made a visual of the following poem:

THE BUTTERFLY FLUTTERS LIKE **THIS AND THAT**.

BEFORE SHE COULD **FLY**, SHE JUST **CRAWLED** AND **SAT**.

HER NAME WAS **CATERPILLAR**, AND THEN SHE FELL **ASLEEP**.

SHE WRIGGLED FROM HER **CHRYSALIS** AND HAD **TWO WINGS TO KEEP**.

The class and the teacher together decided how the poem should be read. Next, they selected hand movements for each of the highlighted words in the poem. Below are suggested hand movements:

THIS AND THAT - Arms move out to the side like a bird, then cross in front of body, and move out to the side again. There are three movements, one for each word.

FLY - Both arms flow upward with fingers fluttering. This is one motion.

CRAWLED - Extend right arm straight out in front and move index finger of left hand down right arm from shoulder to hand (one movement).

SAT - Pat both hands on lap once.

CATERPILLAR - Hands clap four times, once for each syllable.

ASLEEP - Place hands together by cheek like you are going to sleep, and nod head twice.

CHRYSALIS - Pat lap three times alternating hands, one pat for each syllable.

TWO WINGS TO KEEP - Stomp feet three times to the beat while arms move simultaneously in the following manner: out to the side like a bird, then cross in front of body, then out to the side again.

The teacher recited the poem, emphasizing expressive inflection in the voice as the students echoed each line. When the children could say the entire poem, the hand movements were added on the highlighted words one line at a time. Next, the teacher introduced the concept of "magic lips" (Students lip synched the words, looking like they were saying the word, but no sound was audible.). The class performed the entire poem using "magic lips" for the underlined words. Finally, the teacher introduced the idea of playing instruments on the underlined word. The students were told that different instruments were going to play each word that was left out. The teacher had pre-selected a group of possible rhythm instruments.

Students matched the appropriate instrument to the "sounds" of the highlighted word. The children recited the poem using their "sounds" while the teacher demonstrated with the real rhythm instrument. The teacher identified a child who recited the poem and played appropriately. The child chosen practiced his part with the class. When the first instrument had been added successfully, the teacher then added another instrument. Gradually all parts are added in a cumulative way and the poem is performed in its final form.

This vignette addresses Standards 4A; 2A, 2B, and 2C.

MUSIC STANDARD 4 GRADES 4-5
VIGNETTE (TEACHING EXAMPLE)

Colwyck Pep Song

At the beginning of fall semester in Marcia Acero's fourth grade instrumental class at Colwyck Elementary, the following music reading lesson introduced new students to the school and reviewed prior knowledge. The intent was to teach the name and spelling of the school in the form of a pep song. Copies of lyrics which had been written by the teacher were distributed to the students. The teacher read the words aloud, then asked the students to read them. Then half the class clapped a steady beat as the other half said the words. The teacher asked the class to listen as she clapped the rhythm of the words and then to respond by clapping the word rhythms back to her.

Colwyck kids are really great,
Colwyck teaching really rates.
School is full of things to do,
Chorus, band and art class, too.
(refrain) Cougars, Cougars strong and smart;
very, very cool.
Colwyck is the Cougar school.
We will follow all the rules.
If you learn at Colwyck school, You will never be a fool.
(refrain) Cougars, Cougars strong and smart;
very, very cool.

Next, the students divided into two groups. One section clapped the steady beat, while the second group clapped the word rhythm. When both sections were successful at each part, the teacher notated the word rhythm on the transparency above the lyrics using only stems to notate quarter notes (I) and two eighth note (I I) groupings. A discussion of the quarter rest which occurred in lines 6 and 12 followed.

The whole class performed the rhythms using ta, ti-ti, and whew. Then the teacher demonstrated the patterns on selected rhythm instruments. Nine children, (one for each of

the eight lines and one for the refrain) played a part on each classroom instrument. The remaining students said the lyrics as the instrumental ensemble played their parts in succession. In subsequent classes, new groups of nine children created their own instrument arrangements.

This vignette addresses Standards 4B and 4C.

MUSIC STANDARD 4 GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Steps to Composition

In order to compose music, students must be able to notate what they hear. No single technique will meet the needs of all students, but Marty Lassman, music teacher at Cab Calloway School of the Arts suggests a number of methods a teacher might use. First, students should be taught the major scale in syllables. Most students will relate that scale to the song "Do-Re-Mi" from The Sound of Music.

After playing a simple melody of two, three or four whole notes, the teacher instructs the students to start on *do* notating what they heard using the eight-note major scale. Not all students will be able to do this the first time, but group and individual practice will result in improvement. Keep each session short. When students become confident with this exercise, distribute manuscript paper and review how to draw treble and bass clefs. Using the treble clef, demonstrate how to notate a whole note "F" (*do*) on the staff. Transcribe one of the student's melodies into music notation. More examples of this melodic dictation technique are provided. When some students have mastered this skill, encourage them to put their work on the chalkboard to enable others to learn as they observe the process. At the piano, show students the location of "F" (*do)* on the keyboard. Without further instruction, tell them to play their melodies. Students will be hesitant, but easily figure out how to play the tunes on the keys.

As students progress, possibilities for composition increase. Rhythm patterns can be taught using a variety of rhythmic devices including, the chanting of the names of the notes (quarter, quarter), using geographical names (Mississippi), using ta-ta's as in Orff and Kodaly, or down-ups aligned with foot-tapping. Students benefit from naming a note as well as identifying its rhythmic value. For example

Quarter Quarter Quarter Quarter
Half Note Half Note
Whole Note Hold It
Two-eighths Two-eighths Two-eighths Two-eighths

For rests, students might whisper the word, "rest," in place of "note." Finally ask students to

think the words as they tap out their corresponding rhythms.

Students enjoy writing and reading their own percussion pieces using music notation. With access to keyboards, a computer, MIDI connections, and an appropriate notation program, students can easily write a composition using real-time as well as step-time techniques. When students write in real-time, they play pitches on a keyboard that are immediately transcribed into music notation on the computer screen. The governor on the computer program gives the composer the option of limiting note values to quarter, eighth, and sixteenth notes or of setting no note value restrictions. When writing in step-time, students must enter all notes and rests using either a mouse and computer keyboard or the MIDI connected keyboard instrument. In both real-time and step-time situations, students can play more than one pitch at a time and can hear what they are playing while they perform . Changes can be made at anytime, and work can be printed or stored electronically. Using a notation or sequencing program, additional tracks can be added until an entire composition is complete.

This vignette addresses Standard 4A, 4B, and 4C; Standard 2A, and 2D.

MUSIC STANDARD 4 GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Theme and Variations

Each year, students in Tom Dean's Music Theory class at Dover High School study the form, "Theme and Variation." First, the students see musical scores of various examples of this form chosen from different genres and time periods. Students then follow the score while an aural example (both recorded and live performances) are heard. An analysis of the compositions follows with students verbally explaining the technique the composer used which resulted in different variations. In a large group the class discusses the effective means of the different techniques and why some techniques worked better than others. Similarities that existed across all the compositions were also analyzed.

From selections provided by the teacher, students choose one composition to analyze in greater detail. This analysis would include compositional devices and techniques, rhythm, harmonic progressions, melody, texture, tonality, etc. In an oral presentation, students compare and contrast their individual discoveries with the selections analyzed by the class initially.

The class then begins to compose their own variations on a theme. They are encouraged to use a simple children's song. "Mary Had a Little Lamb" works well. Throughout the composition process, the teacher conferences and guides each student insuring the projects are well organized musically, and that the variation progresses fluidly from one to another. Each student is required to have at least 5 different variations. One variation must be in

strict 4-part style and one in the minor mode. Students use notation and/or sequencing programs and electronic instruments on the computer to write and arrange their compositions. Finished compositions are presented in aural and notated form to the class. Based on concepts learned in previous analysis, each student evaluates their own composition as well as those of their peers. At the end of the unit, student compositions are compiled in a volume for use in subsequent years as examples of theme and variation.

This vignette addresses Standards 4A, 4B, and 4C; 5C; 6B, 6D, 6G, and 6F; and 7A, 7B, and 7D.

MUSIC STANDARD 5 GRADES K-3
VIGNETTE (TEACHING EXAMPLE)

"Raking Leaves" in Rhythms

In first through third grade general music classes at Star Hill Elementary School, Eddie Cohee promotes rhythmic accuracy and reading skills by alternating the following learning activity with other exercises that support reading and notating music as students learn to sing and play instruments.

Before students enter the class, an empty basket is placed at the front of the room. On the blackboard or wall, eight wax clips have been placed horizontally in two groups of four with a bar line dividing the two groups. Leaf shapes showing notation are scattered on the floor in front of the basket: The notation on each leaf represents one beat, with the exception of half notes and half rests which get two beats and are represented by two leaves joined together.

As the students arrive, they receive a non-pitched percussion instrument. Wooden instruments such as claves, wood blocks or tone blocks ensure clarity. A student selects eight leaves and arranges them in a sequence of two measures using the clips on the board. (Limit first graders to four.) Students take turns volunteering to read the syllables and to perform the two measures on an instrument. For first and early second graders, students attempt to read the pattern before playing; older students can do both simultaneously. The class then echoes the pattern played, and a different student might make corrections if necessary. This activity gives all students a chance to check the accuracy of their reading skills. The used leaves are then placed in the basket, and the one who successfully reads the pattern chooses the next set of leaves from the floor. The process is repeated until all of the scattered leaves are collected. Usually four or five rounds are sufficient for a single class period.

Although all students play instruments and participate in the group activity, only those students who attempt to read the pattern are formally assessed within any class period. All students could be assessed over several days. To determine how well students echo various patterns, the teacher continuously scans the entire class.

This vignette addresses Standards 5A and 5D; and 2A, 2D and 2E.

MUSIC STANDARD 5 GRADES 9-12 ADVANCED VIGNETTE (TEACHING EXAMPLE)

Articulation Study

In Tom Alderson's instrumental music class at William Penn High School, a succession of rhythms are explained to the students. Using a major scale, he plays a four quarter note pattern on each scale degree. Next, he plays eight eighth notes, followed by four eighth note triplets, and finally four sixteenth note patterns on each scale degree ascending and descending. Once students understand these rhythmic concepts, basic styles of tonguing may be introduced.

Students should say and sing the following syllables before attempting to play them on their instruments. The group can easily experience the proper sounds as they play staccato (ta, ta), detached tonguing. Later the students will be ready to move to marcato (tut, tut), heavy and short tonguing and finally to legato (da, da), very smooth tonguing. Legato tonguing should not be confused with a slur which is the absence of any tonguing. As the pupils move through the exercise, the teacher may provide variety by calling out the style of articulation desired before beginning the next scale degree or by using rounds, both within the singing and playing of the exercise. Students should be required to notate these articulations and use the appropriate terms when describing the activity or style of articulation.

To reinforce learning, the student should write their own exercise of 8 to 32 measures, explaining the concept as well as performing for the group. The best of the completed assignments could be duplicated and used as warm up material for the entire ensemble.

In all of these exercises, tempo is a factor to consider. When just beginning, it is important to have the students play slowly in order to hear and match the correct sound. Later, as they become more confident, tempo may be increased, but not at the expense of clear articulation.

To teach this articulation lesson at an advanced level, the concept of double and triple tonguing may be introduced. The procedure taught in the previous exercise may also be used for double tonguing (ta-ka, ta-ka) and triple tonguing (ta-ka-ta, ta-ka-ta). Although difficult to master on reed instruments, double and triple tonguing will assist students in the more difficult passages encountered in high school literature.

Double tonguing should include quarter notes, eighth notes, and sixteenth notes in simple time utilizing a basic scale or single note. Triple tonguing should be confined to the feeling of triplets as found in compound time. Begin with six quarter notes in a triplet pattern and

then move to six eighth note triplet patterns.

Revisit this lesson periodically. To make this or any exercise more interesting within the group or ensemble, competition might be effective (e.g., section competing against section or individuals competing within a section.)

This vignette addresses Standards 5A, 5B, and 5E; 1A; 2A, 2B, 2E, and 2F; 3A and 3B; 4A; 7A and 7B.

MUSIC STANDARD 6 GRADES K-3
VIGNETTE (TEACHING EXAMPLE)

Carnival of The Animals

Musical excerpts depicting the lion, rooster, kangaroo, fish, bird, turtle, and elephant were extracted from the complete work, Carnival of the Animals," by Camille Saint Saens. With a visual of these animals displayed in the room, students were asked to identify which animal they thought the music was describing and why. For example, when they heard the lion music, they might have said, "It sounds like the lion's roar." The teacher played the lion excerpt again directing the children to pat the steady pulse when they heard the lion marching through the jungle, and to make a "silent" roar when they heard the lion roaring. When the students demonstrated that they could hear the difference between marching music and roaring music, the teacher introduced the movement in an open space in the classroom. The class pretended that they were marching on a "secret path" through the jungle when they heard the marching music and to stopped to make a "silent" roar when they heard the. A student was chosen music roar.

After the next excerpt of music was played, the class identified the animals that the music described. After each animal's theme was thoroughly explored, the class performed their movements to the music without interruptions. A student was chosen to point to each animal on the visual as it was demonstrated by the class.

Leslie Carlson, music teacher at Lancashire Elementary School suggests the following movements:

Rooster Running around barnyard like a rooster.

Kangaroo Hopping when the music hops, stopping when the music stops hopping. The Kangaroo can look around or pretend to eat.

Fish Swimming movements. When the music makes swirling sounds, the children might swim to the bottom of the aquarium and land silently somewhere.

Bird Try flying up and down with the music.

Turtle Crawl slowly. To show closure at the end, ask the children to draw themselves inside of their turtle shell.

Elephant Move like an elephant swinging a trunk to the beat.

This lesson could be continued in the art class. Having experienced the music through movement, the children might draw or paint animals of their choice. The recorded music might be used for recall and inspiration while the students create their artwork. Featuring the title, Carnival of the Animals, an exhibit of art works and stuffed animals brought from home were displayed in the showcase of the school lobby.

This vignette addresses Standards 6A, 6B, 6C, 6E, and 6F; 8A and 8C.

MUSIC STANDARD 6 GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Discovering Instrumental Tone Color

At George Read Middle School, Christine Purzycki wanted her general music students to be able to identify the instruments of the band and orchestra by listening for the tone color of each. They had previously studied tone colors and ranges of children's and adult voices. Mrs. Purzycki gave students some background information on symphonic instruments using video so that visual and aural identification was possible. The teacher noted that each sound served an individual purpose by creating one of many tone colors of the orchestra.

To give students a first hand experience, selected band members demonstrated their instruments for the class. Nonperforming members of the class asked questions about tone production, the physical properties of an instrument, technical characteristics, and groups in which this instrument might be found. Next the students received a tone color packet developed by the teacher—written activities, instrument classification charts, a symphony seating chart, and some simple games such as word finds and crossword puzzles.

After students completed this four to five day unit, they added this material to their music notebooks. At home each student created a musical instrument out of household items such as cardboard tubes, rubberbands, cans and boxes, or any other found material. A check for understanding occurred on the day these homemade instruments were due in class. First, the students classified each instrument by the method of tone production, thus identifying the family to which they belonged. Students played their own instruments and compared the sounds produced to those of their classmates' instruments. Students used appropriate vocabulary terms to describe the actual tone colors they heard such as bright, dark, reedy, fuzzy, shrill, breathy, etc.

Regardless of the style of music they preferred, each student benefited from these listening experiences. Mrs. Purzycki believes that students' appreciation of music was heightened when they knew what to listen for after they had attempted to design their own musical instrument.

This vignette addresses Standards 6E, 2A and 2C, 4B, 6C, 7B, 9C.

MUSIC STANDARD 7 GRADES 4-5
VIGNETTE (TEACHING EXAMPLE)

"Did You Hear What I Heard?"

At P. S. duPont Elementary School, students in the instrumental music program listened to, performed, and evaluated various pieces of music. At the beginning of many rehearsals, students listened to a new composer or a different style of music. In order to develop critical skills that enable students to evaluate music and music performances, their teacher, Sheila Jackson used a question and discussion guide that targeted specific points or aspects of the music that students listened to in class.

Students listened to jazz music composed by Duke Ellington and one or two students shared background information about the music's style and/or about Ellington's life with the rest of the group. Students then listened to an example of Ellington's music - Take the A Train was one example. Students answered the following questions: 1) Who was the composer of this piece? 2) When and where did he live? 3) In what style was this piece written? 4) What instruments and/or voices did you hear on this recording? and 5) Give three musical reasons why you liked this piece or why you disliked this piece. Afterwards, the students discussed the answers.

Following the listening example, the students rehearsed their own music. For the last 5 to 10 minutes of rehearsal, students answered "Rehearsal Questions." Again, these questions served to reinforce the day's lesson plan. When the focus of the lesson was dynamics, the "Rehearsal Questions" were as follows: 1) What does the word dynamics mean? 2) How do we use dynamics to make this piece sound good? 3) Do the dynamics remain constant or change? Why do you think the composer wrote the piece this way? 4) Name the three different dynamic levels. 5) How well did our band play the written dynamics? Your section? You? 6) How can we improve this for our next rehearsal? (Remember to use musical methods.)

The teacher adapted general and specific questions to different composers, genres, and musical concepts. She created a time line for the listening examples and an information sheet on the compositions that her group played in ensemble performances. Ms. Jackson added student researched program notes to the information about the compositions for oral

presentations at their concert.

This vignette addresses Standards 7A, 7B, 7C, and 7D; 2A, 2B, 2C, and 2E; 5A, 5B, and 5C; and 6B, 6C, and 6D.

MUSIC STANDARD 7 GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Beyond "Good" and "Bad"

At Hanby Middle School, Donna Bell's instrumental music students evaluate their own performances as well as the performances of others on a daily basis. Early lessons in performance evaluation include excerpts performed by the director on a variety of instruments in which students are asked to select the stylistically correct example; and excerpts performed by the entire group in which both the correct and incorrect methods of performance are demonstrated. The initial excerpts in both cases focus on only one performance problem to make discrimination more obvious to the student. The goal of these early experiences is for the students to develop a vocabulary of terms (e.g., articulation, attack, release, phrase). Students discuss their opinions using specific music terminology rather than generic terms such as "good" and "bad."

Students who can evaluate the performances of others can more effectively evaluate their own performance. In preparing a given selection for performance, both rehearsal and practice time are conserved when the students know how to critique their own work. If students who are performing incorrectly do not recognize their errors, no amount of practice will improve their performance.

During rehearsal, a particular excerpt is recorded as performed by the entire ensemble, as well as individual sections, and by individual players. Initially, students evaluate each performance using <u>one</u> specific criterion, and offer suggestions for improving the performance. At first, a discussion is facilitated to allow all students to learn from the ideas and vocabulary used to critique each case. Students then asked model an improved performance demonstrating the application of suggestions they had made during the critique.

Once the students have developed sufficient vocabulary for use in evaluating performances and acquired suggested methods for effective practice, the students critique performances in writing. The ensemble performs a specific excerpt, and each student identifies the following:

1. One area in which the ensemble needs improvement
2. One area in which your section needs improvement
3. One area in which any section other than your own needs improvement

4. One area in which your own performance needs improvement

The students offer constructive criticism for each area where improvement is needed. Recordings from earlier sessions are compared to current performances to illustrate improvement.

Since the instrumental ensembles from Hanby Middle School attend two music festivals each year, the adjudicators' tapes from these festivals are used to reinforce evaluation skills. Students listen to the performance recording and identify areas that still need work, as well as areas in which the ensemble performed effectively. After they have written their own ideas, they compare their evaluations to the adjudicator's comments. Their opinions may differ from the judge's; if so, , they must defend their opinions.

This vignettes addresses Standard 7A and 7C; and 2A and 2B.

MUSIC STANDARD 8 GRADES K-3
VIGNETTE (TEACHING EXAMPLE)

Who Has Seen the Wind?

As the windy days of March approached, the third grade students at McCullough Elementary School and their teacher, Mrs. Karen Rotz, prepared to learn the new pitch "E" on their recorders. First they readied the instruments by placing a velcro spot on the back of their soprano recorders. Until now, students had worked on many B-A-G songs and some including high C. The students placed their fingers in position as Mrs. Rotz sang the song, "Who Has Seen the Wind?" found in Recorder Routes, by Carol King. The students had previously heard the poem (lyrics) in their language arts class.

The students and teacher discussed the text and other examples of things they may "see" in an indirect way. The class then echo sang the words of the poem. As the students sang, the teacher played along on her recorder and emphasized the lower "E" pitch. Now the students were ready to learn the melodic phrases on their recorders. The words of this poem sung gently encouraged careful breaths of air for their new pitch.

After the students learned to play the melody by rote, they worked cooperatively in small groups to put the notes on a staff. The teacher had already prepared rhythmic stick notation above two empty staves at the board.

During the follow-up lesson, the teacher and students sang the poem and played the melody. Then the teacher changed the word "wind" to "cat," stopped and prompted the class to create an appropriate second phrase. The students brainstormed their ideas for the second phrase and created a list of rhyming words that could work at the end of the third phrase. The children considered the number of divided beats in the third phrase and created a

sentence that would fit the rhythm.

After the class created a new verse, the students played the melody on their recorders, sang the original verse, played their recorders again and then sang their original words. They practiced Borduns with E and B on barred instruments in a steady half note beat. Students inverted the pitches to create a moving bordun and a change in register. They then moved from Bass Metallophone, to Alto Metallophone, to Soprano Metallophone, and finally to Soprano Glockenspiel, further exploring the registers. When each group of students played instruments for one measure, the accompaniment sounded like it was flying away with the wind and ended with the last note of the melody. The students who participated in this activity at McCullough Elementary students were inspired by their creative lyrics and wanted to write more new verses.

This vignette addresses Music Standards 8A, and 2A, 2B, 2D; and English Language Arts Standards 1 and 2.

MUSIC STANDARD 8 GRADES 4-5
VIGNETTE (TEACHING EXAMPLE)

Comparing Values

In order to make connections between music and math concepts, Shirley Brockenborough presented a fictional scenario to her music students at P. S. DuPont Elementary School. The class would be taking a trip to the local mall and the main character decided to take a lunch break and ordered a whole pizza. The cost for a whole pizza was $4.00. The student was given four one-dollar bills in play money. Using a cardboard pizza poster, transparencies with overlays, or another visual representing a whole pizza, show a whole note and explain that the four beats that it would sound fills up a whole measure.

The main character invited a friend to share the pizza and the cost. That student was called to the front of the room. Students then determined how much the second student's share would be ($2.00). On the pizza chart, students then determined how the whole note could be divided in half. Discussion would lead to discovery of two half notes to represent the portion of pizza for each student. The two half notes now share the measure equally.

The scenario continued with two more students who wanted to join them for lunch. The class determined the portion of the bill for each student ($1.00). On the pizza chart show four quarter notes, one for each quarter portion of the pie.

When the class was ready to continue to eighth notes, play money coins representing 50 cents pieces were needed. If eight students shared one whole pizza, the four slices were divided in half to make eight slices. Each slice then cost each student 50 cents. At this point, the teacher helped the class discover that the total bill remained the same at $4.00,

but eight students were sharing the whole pizza just as eight eighth notes sound for the same total amount of time as the original whole note.

Next students discovered that another division resulted in sixteenths - 1/16 slice of pizza or 16 sixteenth notes per measure. If coins are needed at this step, sixteen quarters will be necessary. Careful questioning led the students to discover concepts instead of merely reciting math facts. To extend the activity, pose the question, "How many different combinations of note values add up to four beats or one measure of 4/4 time? Cooperative work groups or partners helped determine which students need more help in understanding music and math concepts.

After simple 4/4 time had been mastered, 3/4, 2/4 and other time signs were introduced. A similar scenario was developed by allowing the students to "buy" a measure of music. When these meter signatures were familiar to the class, students were given a price tag (time signature) to create a measure of music that added up to the price tag. They could use any combination of note values. At this point, students should be able to sing their rhythmic examples or play them on instruments of their choice. This activity provides a simple means of assessing the ability of students to apply mathematical knowledge and note value relationships to simple musical performance. A more advanced level would include meter signatures of 2/2, 6/8 and others appropriate to the song literature being studied.

This vignette addresses Standards 8A and 8C; 5A and 5C.

MUSIC STANDARD 8 GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Three Arts in Retrograde

In the eighth grade music classes at Seaford Middle School students learned a new way of organizing a melody by first reading the poem, "Backward Bill" by Shel Silverstein. First, the students selected the word that was repeated throughout the poem. Next, they named the items that were backwards by using Silverstein's line drawing as well as the written poem. After discussion students were selected to each read a verse of the poem using as much oral expression as possible. The print entitled "Day and Night" by the Dutch artist M. C. Escher had been displayed at the front of the room for this lesson. The teacher, Janet Spengler, suggested that all students focus on this piece of art work for one full minute without discussing what they saw. When the minute had passed, the teacher asked the following question: What color are the birds? Ordinarily some say black; others answer white. How many saw the black birds first? How many the white ones? What is the subject of the wood cut? How many discovered the river at night first? How many saw it in daylight first? Who can describe how the artist might have envisioned this work of art? What techniques and tools were used?

When looking at mirror images such as those depicted in Escher's work or discovering words that read the same forward or backward, students explored the concept of palindromes. Students loved creating a list of word examples--the musical term "solos" was an example.

Next, students examined a print score and told what they observed. A short eight or sixteen measure melody worked well. The class quickly recognized that the last measure is an exact reversal of the first measure, a mirror image. At this point, the term "retrograde" was introduced. Using an overhead transparency, students were asked to find the center of the 16 measure composition, in this case measures 8-9. Working forward and backward students matched each measure with its mirror image. Before moving on to the next step, students answered questions which asked for identification of paired measures. Rhythms devised in retrograde are the simplest way for students to create and perform an example. Creating a sound piece using body rhythms was a non-threatening way to achieve satisfying results since the elements of melody and harmony were not required.

Further enrichment lessons were presented by analyzing pieces that use retrograde as a construction technique. Students could find pattern variations easily after they learn to identify the beginning and ending points of the composition. J. S. Bach "crab canons", as well as twentieth century pieces are readily available and illustrate the inventive use of retrograde by composers throughout music history in diverse cultural contexts.

This vignette addresses Music Standards 8A, 8B, and 8C; 4C; 9B and 9D; and Visual Arts Standards 1B, and 2B.

MUSIC STANDARD 8 GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Scarborough Fair: A Trip Through Time, Middle Ages to the Present Day

In sixth grade music and visual arts classes at Nellie Hughes Stokes Elementary School, students experienced an integrated unit which focused on how styles of works of art (e.g., music compositions, paintings, drawings, sculpture) change throughout historical time periods. Music teacher, Kathy Wetherhold and visual arts teacher, Alexa Vance, presented a brief summary of each historical time period (medieval to present day). The song, Scarborough Fair , was the vehicle for an historical overview of musical styles. A presentation of variations of the song introduced students to various musical time periods. Illustrative works of art accompanied each variation to visually represent the time period presented.

A unit extension included listening to and identifying other musical works and composers of each historical period, as well as viewing and identifying art works and artists of the same era. Through the unit of study, students learned how customs and styles change in

music and art, just as change occurs in styles of clothing, language, and other areas of life. As a part of the learning experiences, students shared their social studies knowledge, thereby realizing the historical, cultural, and temporal influences on style and purpose of music and art works. Learning to view, listen to, analyze, and reflect upon various styles of music and art the students gain meaningful cultural and historical perspective, thereby linking with other disciplines.

This vignette addresses Music Standards 8A and 8B; 6A, 6D, and 6E; 9A, 9B, and 9C and Visual Arts Standards 4A, 4B, 4C, and 4E; and 6A and 6B.

MUSIC STANDARD 9 GRADES K-3
VIGNETTE (TEACHING EXAMPLE)

Underground Railroad

During African American History Month, Diane Walls' third graders at W. Reily Brown Elementary School studied the history of the underground railroad. Relating social studies concepts learned about the pre-Civil War era to the music of that time, Diane Walls read Jeanette Winter's book, Follow the Drinking Gourd, to her music class and then taught them the song as found in The Music Connection , Grade 3, Silver Burdett Ginn, Inc.

After hearing the story, students discussed why the song was important; it gave directions for the underground railroad. Then they discussed which classroom percussion instruments might be appropriate to use as accompaniment for the song.

The following rhythmic ostinato was taught to the class.

Hand drum:

Guiro:

Once the students became familiar with the song, they combined voices, the rhythmic ostinato, and some students improvised on percussion instruments such as claves, maracas, woodblocks, and tambourines.

To further enhance learning, this experience could be extended by allowing students to dramatize the story, creating their own characters, writing a simple script, and building an environment to represent an appropriate setting. Then through multiple arts forms--acting, singing, and playing instruments--students could demonstrate their newly acquired knowledge, skills, and understandings and with their peers throughout the school.

This vignette addresses Standard 9A, 9B, 9C; and Standard 2A, 2B, and 2F; Geography Standard 3, and History Standard 4.

MUSIC STANDARD 9 GRADES 4-5
VIGNETTE (TEACHING EXAMPLE)

Holidays and Musical Styles

Most musical drama programs available today for late elementary and early middle school students are written to introduce students, as both performers and viewers, to a wide variety of musical styles and genres. The cast of The Quest for Christmas, a play by Douglas Grudzina with music by Thomas Dean, for example, includes a Christmas tree that sings a blues number, a quartet of candy canes that sings a fifties-style song of unrequited love, and a group of mannequins who sing hard rock. While rehearsing the play, Jane Grudzina, the director, had several opportunities to discuss the different styles of music, how they developed, and their historical and cultural significance. William Henry Middle School students received instruction regarding how the various styles are performed. They listened to tapes and records and watched videos of famous artists--blues, rock and roll, hard rock, etc. While listening and viewing, the students noted characteristics of the performances which became as important to the genre as the characteristics of the musical text itself. The student-performers thus learned not only a lesson in music appreciation, but in performance of a variety of styles of music as well.

An eight week rehearsal period also offered opportunities to discuss the concept of a spoof. While listening to a tape of Billie Holiday, for example, students were told that they were listening to *real* blues. The Christmas tree's song was a spoof or "take-off". The student's spoof had to have enough characteristics of the real example in order to be recognizable, but could be exaggerated to heighten the humorous intent. This added another level of motivation for students' to learn the characteristics of the particular genre in performance.

Of course, the ultimate goal of rehearsal was performance before an audience. As individual students (the Christmas Tree, the lead candy cane) became responsible for the delivery of their individual pieces, they also began to learn the close relationship between performer and material. The juxtaposition of drama and music made this relationship perhaps clearer. The students were not themselves singing songs of various styles, time periods, and genres; they had to become characters which represented the style or time period of their song. Costume and make-up supported the appropriate delivery of the song. By performance time, students in the show had deep knowledge of musical styles and genres in performance. They had explored the history and development of the genre, and had the opportunity to try out the role of such a performer. Through viewing and listening, students in the audience learned about the different genres of music and how each contributes to character development and the specific mood of a scene as well as the overall point or theme of the play. Therefore, musical drama is a viable way of reaching both performers and audiences with important knowledge about music history and diverse styles.

This vignette addresses Standard 9A, 9B, and 9C; 1A, 1B, 1C, and 1E; and 6A and 6B.

MUSIC STANDARD 9 GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

The Music in Your Life

At Hanby Middle School, students were asked to identify various uses of music in their daily experiences and to describe specific characteristics that make music suitable for certain purposes or occasions. The first areas that students explored looking for characteristics of different types of music were their tape and compact disc collections, their parent's record collections, their own instrumental and vocal programs, and the concerts they had attended. Also considered was music that they had listened to while studying or relaxing at home. In addition; they classified the music they listened to when they were with adults. Individual musical preferences such as jazz, soul, acid rock, musical theatre, rock & roll, classical, country and western surfaced.

Next, the students interviewed their peers, parents, and additional adults to determine their musical preferences. They gathered data regarding personal listening habits and how different people respond to various styles of music. Students also kept a journal that chronicled personal perceptions of music in their lives and how it made them feel. In the classroom, students exchanged and shared these perceptions. Each became more aware of the importance and necessity of music in their lives.

During the next phase students took a trip to a local mall or place of business where they noted the varieties of music being played and the purpose the music served. They also listed the locations in which different types of music was heard. Students discovered that specific music seemed to have been chosen to attract various kinds of patrons. They concluded that the type of music played had a strong influence on the clientele of each establishment. Now students were asked to reflect on how their personal shopping habits might be positively or negatively affected by music played in a store.

Finally, the effects of music used on television to enhance the story or action on the screen was analyzed. After listening to themes from classical compositions, students frequently recognized music from Saturday morning cartoons. Most students could identify not only the name of the cartoon, but they recognized the kind of action taking place that was associated with the tempo or dynamics of the music. As students recognized the important role that music plays in enhancing the action, stories, and themes of dramatic presentations, they concluded that without music it would be difficult to dramatize or enhance meaning, or bring satisfaction. By composing an essay, students summarized their findings; and their writings reflected a depth of understanding not present before this musical learning experience.

This vignette addresses Standards 9A, 9B, and 9C; 7A, 7B, and 7D.

MUSIC GLOSSARY

Acoustic Instruments - Any instrument that produces sound by means of physical vibration without the use of amplification.

Aesthetic - The branch of philosophy that deals with the nature and expression of beauty, as in the fine arts; sounds that are considered pleasurable to the senses.

Aesthetic tradition - Appreciative of. responsive to, or zealous about the established beauty of a work of art; appreciative of what is pleasurable to the senses.

Arrangements - The adaptation of a composition for a medium different from that which it was originally written so made that the musical substance remains essentially unchanged.

Articulation - The manner in which a musical note is initiated and held by the performer; musical enunciation.

By ear - (musical slang): To pick out melody or harmony notes of a given song without the assistance of written music or instruction; the ability to perform or imitate musical examples by hearing only.

Chord progressions - The systematic movement of chords (four or more notes sounding simultaneously) within a given work of music.

Clefs - Symbols that designate a specific line or space of the stave as a specific pitch.

Complex Meter - Unusual meters such as 5/4, 9/16, 2/1, 10/8.

Compound Meter - Meter in which the beat can be subdivided into threes and/or sixes. 1

Diction - Clarity and distinctness of pronunciation; pronunciation and enunciation of words in singing.

Dynamics, Dynamic levels - The degree of loudness in music, indicated by letters representing degrees of soft and loud ("p"="piano"and "f" = "forte").

Electronic Instruments - Musical instruments in which the tone is produced electronically.

Elements of music - Pitch, melody, rhythm, harmony, dynamics, timbre, texture and form.

Embellishment - Extra pitches or groups of pitches added to a melody to decorate it;

decorate or emphasize with extra notes; to decorate a melody.

Ensemble - A group of three or more musicians or musical instruments that perform works of music together; ranging from trios to orchestras.

Form - the underlying structure which organizes a piece of music. 2

Genre - A type or category of music (e.g., sonata, blues, opera, jazz).

Harmony - the sound of two or more pitches together. The system of organizing pitches into intervals, triads, and chords.

Improvisation - Creation of melodies and/or countermelodies, usually within a given context; combining pitch and rhythm to create a musical statement without rehearsal or preparation.

Intervals - The distance between two pitches; measure by which a given pitch is related to other pitches.

Intonation - The degree to which pitch is accurately produced in performance, particularly among the performers in an ensemble. 3

Level of difficulty - The technical difficulty of music is graded from level I to level VI with VI being the most difficult with respect to the rhythmic understanding, range, and technical facility required of the performers. Music at each of the following levels would be appropriate for students as noted: 4

Level 1 Very easy. Easy keys, meters, and rhythms: Limited ranges; elementary grades, beginning instrumentalists.

Level 2 Easy. May include changes of tempo, key, and meter: modest ranges; elementary and middle school.

Level 3 Moderately easy. Contains moderate technical demands, expanded ranges, and varied interpretive requirements; middle and high school.

Level 4 Moderately difficult. Requires well-developed technical skills, attention to phrasing and interpretation, and the ability to perform various meters and rhythms in a variety of keys; high school.

Level 5 Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle dynamic requirements; advanced high school.

Level 6 Very difficult. Suitable for musically mature students of exceptional competence; college.

Meter - The organization of beats into recurring sets. 5

Music events - Music occurrences or incidents--especially those of noticeable significance; the course along which a music selection moves; a sequence of events, a train of music ideas.

Notation - A system of figures or symbols used to represent musical tones and the value of the tones; written symbols showing how to perform music; a system of signs, marks, or figures used to give specified information.

Notes/note values - A tone of definite pitch; a symbol in music that by its shape and position on the staff shows the pitch of a tone and the length of time it is held (played or sung).

Ostinato - a rhythmic or melodic phrase which is repeated persistently and without variation.

Pentatonic - A scale consisting of five tones.

Phrasing - A section of a musical line somewhat comparable to a clause or sentence in prose.

Pitch - The perceived highness or lowness of a sound.

Rhythm - An element of music which is concerned primarily with the duration of the sounds and silences in music which create a sense of movement.

Score - A notation showing all the parts of an ensemble arranged one underneath another on different staves.

Simple meter - Meter in which the beat can be divided into twos and/or fours.

Style - The distinctive or characteristic manner in which the elements of music are treated. [6]

Technique, Technical accuracy - The ability to execute musical passages with proper fingerings, rhythm, pitch, etc.

Tempo - the speed of the musical pulse, usually given in beats per minute.

Texture - A pattern of musical sound created by tones or lines played or sung together; the relationship of vertical and horizontal elements in music. Music with a single melody is monophonic in texture; melody with chordal accompaniment is homophonic in texture; and two or more melodies sounding simultaneously form a polyphonic texture.

Timbre - The character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.

Tonal center - The tonic pitch around which a musical composition or scale is center. [7]

Tonality - The relation of melodic and harmonic elements between the tones of any major or minor scale to the home tone.

Transposition - The performance or rewriting of music at a pitch level or key other than the original.

1, 5, 6, 9 Music and you (Grade 8, 2nd Ed.). (1991). Macmillan Publishing Company: New York, NY, pp. 364, 365, 366, 367

2, 3, 4, 7 National standards for arts education: What every young American should know and be able to do in the arts. (1994). Music Educators National Conference: Reston, VA, p. 78-79.

[8] Music and you (Grade 7, 2nd Ed.). (1991). Macmillan Publishing Company: New York, NY, pp. 37

Visual and Performing Arts Content Standards K-12

Through the provision of a qualitative and sequential framework, these visual arts standards provide for meaningful self-expression of all students. In addition to involving students intellectually, personally, and emotionally, the knowledge of content learned assists students in developing skills that will transfer to other disciplines and life situations. The standards integrate production, problem solving, aesthetics, art history, criticism, and career opportunities in the visual arts. Although formulated for visual arts specialists, these standards can be shared and combined with other subject areas in the curriculum. Visual arts educators will use this rich array of content to design curriculum to enable students to meet these standards at different grade levels.

"To meet the standards, students must learn vocabularies and concepts associated with various types of work in the visual arts and must exhibit their competence at various levels in visual, oral, and written form." * From kindergarten through the early grades, children experiment and learn to make choices that enhance the communication of their creative ideas. "Through examination of their own work and that of other people, times, and places, students learn to unravel the essence of artwork and to appraise its purpose and value." In the middle levels, students are expected "to apply the knowledge and skills in the visual arts to their widening personal worlds. . . As they consider examples of visual art works within historical concepts, students gain a deeper appreciation of their own values, of the values of other people, and the connection of the visual arts to universal human needs, values, and beliefs."

In grades nine through twelve, students create more complex and profound works of visual art that reflect the maturation of their creative and problem-solving skills. "Though visual arts classes involve varied tools, techniques, and processes, . . . the student must understand the interplay of different media, styles, forms, techniques, and processes in the creation of their own work." Students recognize that the visual arts have intrinsic worth and are fundamental in the lives of all educated persons.

* Ideas and selected quotations in this introduction are based on National Standards For Arts Education: What Every Young American Should Know and Be Able to Do in the Arts, pages 33, 49, and 69.

VISUAL ARTS STANDARDS K-12

STANDARD 1: Students will select and use form, media, techniques, and processes to create works of art to communicate meaning.

STANDARD 2: Students will create ways to use visual, spatial, and temporal concepts in creating works of art.

STANDARD 3: Students will invent, select, evaluate, and use subjects, themes, symbols, problems, and ideas to create works of art.

STANDARD 4: Students will understand the visual arts in relation to diverse cultures, times, and places

STANDARD 5: Students will reflect upon, describe, analyze, interpret, and evaluate works of art and designs

STANDARD 6: Students will understand the visual arts in relation to other disciplines.

VISUAL ARTS STANDARD 1 GRADES K-3

Students will select and use form, media, techniques, and processes to create works of art to communicate meaning.

Indicators of Achievement:
Students will:

A. know that different media, techniques, and processes are used to create works of art;
B. understand that various media, techniques, and processes create different effects in works of art;
C. experiment with and use a variety of two-dimensional and three-dimensional media, techniques, and processes to develop manipulative skills;
D. employ a variety of two-dimensional and three-dimensional media, techniques, and processes to communicate ideas, experiences, and stories in works of art; and
E. use media and tools in a safe and responsible manner.

VISUAL ARTS STANDARD 2 GRADES K-3

Students will create ways to use visual, spatial, and temporal concepts in creating works of art

Indicator
s of Achievement:
Students will:

A. recognize, name, and apply the visual components of art and design (i.e., line, color, value, shape and form, space, texture);
B. recognize, name, and apply the organizational components of art and design (i.e., balance, unity, contrast, pattern, emphasis, movement, rhythm);
C. understand that creating works of art involves the development of ideas across time; and
D. select and apply knowledge of the visual and organizational components, sensory and expressive qualities, and purposes of art and design in order to convey ideas in their own works of art.

VISUAL ARTS STANDARD 3 GRADES K-3

Students will invent, select, evaluate, and use subjects, themes, symbols, problems, and ideas to create works of art

Indicators of Achievement:
Students will:

A. explore and understand possible sources of subjects and ideas for creating works of art; and
B. select and use subjects, symbols, and ideas to communicate meaning in works of art.

VISUAL ARTS STANDARD 4 GRADES K-3

Students will understand the visual arts in relation to diverse cultures, times, and a place.

Indicators of Achievement:
Students will:

A. discover how the various roles of the visual arts are a part of daily life;
B. recognize that the visual arts have a history;
C. understand that characteristics of works of art identify them as belonging to particular cultures, times, and places;
D. know how cultures, times, and places influence the visual arts; and
E. understand differences in purpose and distinguish between functional and nonfunctional works of art and design in various cultures, times, and places.

VISUAL ARTS STANDARD 5 GRADES K-3

Students will reflect upon, describe, analyze, interpret, and evaluate works of art and design.

Indicators of Achievement:
Students will:

A. understand that the visual arts are forms of communication for the expression of ideas, actions, and emotions;
B. understand and apply visual arts vocabulary when observing and describing works of art;
C. recognize and explore various purposes for creating works of art;
D. describe how individual experiences influence the creation of specific works of art; and
E. examine characteristics of works of art that evoke various responses from viewers.

VISUAL ARTS STANDARD 6 GRADES K-3

Students will understand the visual arts in relation to other disciplines.

Indicators of Achievement:
Students will:

A. recognize similarities between characteristics of the visual arts and other arts disciplines,
B. recognize relationships between the characteristics of the visual arts and other disciplines in the curriculum,
C. recognize and understand how the meaningful integration of visual and performing arts concepts and skills with knowledge in other disciplines provides essential tools for the work force and improves the quality of everyday life.

VISUAL ARTS STANDARD 1 GRADES 4-5

Students will select and use form, media, techniques, and processes to create works of art to communicate meaning.

Indicators of Achievement:
Students will:

A. identify various media, techniques, and processes used to create works of art;
B. describe how the effects created by two-dimensional media, techniques, and processes differ from those produced with three-dimensional media, techniques, and processes;
C. explore and apply the characteristics of a variety of two-dimensional and three-dimensional media to develop manipulative skills;
D. select and use the different characteristics of two and three dimensional art media, techniques, and processes in creating works of art to communicate ideas, experiences, and stories; and
E. use media and tools in a safe and responsible manner.

VISUAL ARTS STANDARD 2 GRADES 4-5

Students will create ways to use visual, spatial, and temporal concepts in creating works of art

Indicators of Achievement:
Students will:

A. illustrate how the visual components of art and design work together to create expressive qualities in works of art;
B .illustrate how the organizational components of art and design work together to communicate ideas; and
C. plan and create works of art that show the development of ideas across time, and
D. employ the relationships between visual and organizational components of art and design and expressive qualities or functions to improve communication of ideas in their own works.

VISUAL ARTS STANDARD 3 GRADES 4-5

Students will invent, select, evaluate, and use subjects, themes, symbols, problems, and ideas to create works of art.

Indicators of Achievement:
Students will:

A. identify subjects, symbols, and ideas as possible sources for content in their own works of art; and
B. analyze and use subjects, symbols, and ideas to communicate meaning.

VISUAL ARTS STANDARD 4 GRADES 4-5

Students will understand the visual arts in relation to diverse cultures, times, and places.

Indicators of Achievement:
Students will:

A. identify the roles of artists in society across cultures, times and places;
B. examine the relationships of the visual arts to various cultures, times, and places;
C. classify specific artists and works of art as belonging to particular cultures, times, and places;
D. identify and illustrate ways that cultures, times, and places influence the visual arts; and
E. compare various functions or purposes of works of art and design across various cultures, times, and places.

VISUAL ARTS STANDARD 5 GRADES 4-5

Students will reflect upon, describe, analyze, interpret, and evaluate works of art and design.

Indicators of Achievement:
Students will:

A. identify and describe how the visual arts are forms of communication that are used to express ideas, actions, and emotions;
B. understand and apply visual arts vocabulary when observing, describing, and analyzing works of art;
C. analyze works of art to determine why they were created;
D. explore how experiences as an individual and as a member of groups influence the creation of works of art; and
E. examine how and why individuals respond differently to characteristics of the same works of art.

VISUAL ARTS STANDARD 6 GRADES 4-5

Students will understand the visual arts in relation to other disciplines.

Indicators of Achievement:
Students will:

A. identify and illustrate similarities and differences between characteristics of the visual arts and other arts disciplines (e.g., pattern, rhythm, balance, shape, space);
B. identify and illustrate similarities and differences between the visual arts and other disciplines in the curriculum; and
C. recognize and understand how the meaningful integration of visual and performing arts concepts and skills with knowledge in other disciplines provides essential tools for the work force and improves the quality of everyday life.

VISUAL ARTS STANDARD 1 GRADES 6-8

Students will select and use form, media, techniques, and processes to create works of art to communicate meaning.

Indicators of Achievement:
Students will:

A. compare and contrast different types of media, techniques, and processes used to create various two and three dimensional art forms;
B. compare and contrast the different effects created by various two-dimensional and three-dimensional media, techniques, and processes;
C. develop and demonstrate control with media, techniques, and processes to create two-dimensional and three-dimensional works of art;
D. select effective media, techniques, and processes to create specific effects in order to communicate and intended meaning or function in works of art; and
E. use media and tools in a safe and responsible manner.

VISUAL ARTS STANDARD 2 GRADES 6-8

Students will create ways to use visual, spatial, and temporal concepts in creating works of art

Indicators of Achievement:
Students will:

A. analyze how visual components of art and design are used to create different effects in their own works of art and works of others;
B. apply the knowledge of organizational components of art and design and analyze how they are used to communicate ideas;
C. experiment with ideas, propose, and formulate solutions to organizational problems in creating works of art; and
D. plan, select, and purposefully use the visual and organizational components of art and design, symbols, and images to improve the communication of their own ideas in works of art.

VISUAL ARTS STANDARD 3 GRADES 6-8

Students will invent, select, evaluate, and use subjects, themes, symbols, problems, and ideas to create works of art.

Indicators of Achievement:
Students will:

A analyze the use of subjects, themes, symbols, problems, and ideas to communicate meaning in their own works of art; and
B. describe the origins of specific subjects, themes, symbols, problems, and ideas and explain why they are of value in their artwork and in the work of others.

VISUAL ARTS STANDARD 4 GRADES 6-8

Students will understand the visual arts in relation to diverse cultures, times and places.

Indicators of Achievement:
Students will:

A. investigate the functions of the arts in society and ways the visual arts have an impact (e.g., social, political, economic, religious, individual);
B. examine and differentiate characteristics of the visual arts in various cultures, times and places;
C. describe and place a variety of artists and works of art in their contexts in cultures, times, and places;
D. analyze how art and artists influence each other within and across cultures, time, and places; and
E. speculate on how factors of time and place (e.g., climate, resources, ideas, technology) give meaning or function to a work of art.

VISUAL ARTS STANDARD 5 GRADES 6-8

Students will reflect upon, describe, analyze, interpret, and evaluate works of art and design.

Indicators of Achievement:
Students will:

A. compare and contrast different ways the visual arts provide unique modes for communicating ideas, actions, and emotions;
B. understand and apply visual arts vocabulary when observing, describing, analyzing, and interpreting works of art;
C. analyze the various relationships between form, function, and purpose in works of art and design;
D. analyze different ways that human experience is reflected in contemporary and historic works of art; and
E. describe and compare a variety of individual responses to their own artworks and to artworks of others.

VISUAL ARTS STANDARD 6 GRADES 6-8

Students will understand the visual arts in relation to other disciplines.

Indicators of Achievement:
Students will:

A. compare the characteristics of works in two or more arts disciplines (e.g., pattern, rhythm, balance, shape, space);
B. distinguish and differentiate ways in which common principles and subjects of other disciplines in the curriculum are interrelated to the visual arts; and
C. recognize and understand how the meaningful integration of visual and performing arts concepts and knowledge in other disciplines provides essential tools for the work force and improves the quality of everyday life.

VISUAL ARTS STANDARD 1 GRADES 9-12

Students will select and use form, media, techniques, and processes to create works of art to communicate meaning.

Indicators of Achievement:
Students will:

A. analyze different types of media, techniques, and processes used create various art forms;
B. analyze the relationship between various media, techniques, and processes and their effects used to communicate specific ideas in works of art;
C. refine skills in the use of media, techniques, and processes to create various art forms;
D. utilize the unique characteristics of media, techniques, and processes to enhance the communication of ideas and experiences in relation to intended meaning or function in various art forms; and
E. use media and tools in a safe and responsible manner.

VISUAL ARTS STANDARD 2 GRADES 9-12

Students will create ways to use visual, spatial, and temporal concepts in creating works of art

Indicators of Achievement:
Students will:

A. analyze how the visual components of art and design applied through various media, techniques, and processes produce different effects;
B. evaluate works of art in terms of the use of the organizational components of art and design, expressive features, and functions or purposes;
C. formulate ideas, plan, and integrate visual, spatial, and temporal concepts with subjects, themes, symbols, or ideas to improve communication of intended meaning in their works of art; and
D. create and use relationships among the visual and organizational components, sensory and expressive qualities, and functions or purposes to solve specific visual arts problems.

VISUAL ARTS STANDARD 3 GRADES 9-12

Students will invent, select, evaluate, and use subjects, themes, symbols, problems, and ideas to create works of art.

Indicators of Achievement:
Students will:

A. determine the origin of possible subjects, themes, symbols, problems, or ideas for use in creating works of art for an intended purpose; and
B. identify and integrate a variety of sources for subjects, themes, symbols, problems, or ideas in works of art to make selections which best communicate an intended meaning.

VISUAL ARTS STANDARD 4 GRADES 9-12

Students will understand the visual arts in relation to diverse cultures, times, and places.

Indicators of Achievement:
Students will:

A. investigate the functions of the arts in society and ways the visual arts have an impact (e.g., social, political, economic, religious, individual);
B. compare and contrast characteristics and purposes of works of art from a variety of cultures, times, and places;
C. describe the function and explore the meaning of specific works of art within varied cultures, times, and places;
D. analyze how factors of cultures, times, places, and the visual arts affect each other; and
E. identify and differentiate among a variety of historical and cultural contexts in terms of functions and purposes of works of art.

VISUAL ARTS STANDARD 5 GRADES K 9-12

Students will reflect upon, describe, analyze, interpret, and evaluate works of art and design.

Indicators of Achievement:
Students will:

A. analyze different ways the visual arts provide unique modes for expressing ideas, actions, and emotions; and evaluate their effective use for communication;
B. understand and apply visual arts vocabulary when observing, describing, analyzing, interpreting, and evaluating works of art;
C. determine the intentions of an artist in creating a particular work of art and evaluate the artist's effectiveness in communicating ideas and emotions or fulfilling a particular purpose;
D. interpret possible meanings of works of art by analyzing how specific works are created and how they relate to historical and cultural contexts; and
E. analyze how various individual responses to the characteristics of a work of art can serve as means for interpreting that work.

VISUAL ARTS STANDARD 6 GRADES 9-12

Students will understand the visual arts in relation to other disciplines.

Indicators of Achievement:
Students will:

A. compare the use of technologies, media, and processes of the visual arts with those of other arts disciplines;
B. analyze and compare the characteristics of the visual arts within a particular historical period or style with ideas, issues, or themes in the humanities, sciences, or other areas.
C. recognize and understand how the meaningful integration of visual and performing arts concepts and skills with knowledge in other disciplines provides essential tools for the work force and improves the quality of everyday life.

VISUAL ARTS STANDARD 1 GRADES 9-12, ADVANCED

Students will select and use form, media, techniques, and processes to create works of art to communicate meaning.

Indicators of Achievement:
Students will:

A. Research and compare types of media, techniques, and processes used to create works of art across cultures, times, and places;
B. analyze, research, and demonstrate how a single medium or technique can be used to create multiple effects in works of art;
C. exhibit advanced skills in the use of a broad range of media, techniques, and processes to produce art works for portfolio presentation;
D. Initiate, define, and solve challenging visual arts problems independently using media, techniques, and processes to communicate ideas and experiences in relation to intended meaning or function in various art forms; and
E. use media and tools in a safe and responsible manner.

VISUAL ARTS STANDARD 2 GRADES 9-12, ADVANCED

Students will create ways to use visual, spatial, and temporal concepts in creating works of art

Indicators of Achievement:
Students will:

A. form and support judgments about the use of the visual components of art and design in works produced for individual, commercial, economic, intellectual, or other purposes;
B. select organizational components of art and design to create intended effects in their own works of art; make and defend their judgments regarding choices;
C. plan, design, and execute multiple solutions to challenging visual arts problems that demonstrate competence in producing effective relationships between visual, spatial, and temporal concepts and artistic functions; defend their judgments regarding choices made throughout the creative process
D. propose multiple solutions to a visual arts problem through different approaches to the use of sensory qualities, organizational principles, and expressive features, and functions or purposes.

VISUAL ARTS STANDARD 3 GRADES 9-12, ADVANCED

Students will invent, select, evaluate, and use subjects, themes, symbols, problems, and ideas to create works of art.

Indicators of Achievement:
Students will:

A. evaluate and defend the validity of sources for content and the manner in which subjects, themes, symbols, problems and ideas are used in the student's work and in works of others; and
B. research, analyze, and compare the development of recurring subjects, themes, symbols, or problems in their own works of art and the works of others.

VISUAL ARTS STANDARD 4 GRADES 9-12, ADVANCED

Students will understand the visual arts in relation to diverse cultures, times, and places.

Indicators of Achievement:
Students will:

A. engage in research and visual arts experiences related to the roles of artists, art critics, art historians, art educators, and aestheticians in different contexts across cultures, times, and places;
B. analyze and interpret works of art and their relationships to cultures, times, and places;
C. analyze, compare, and contrast the functions and meanings of specific works of art within varied cultures, times, and places;
D. compare and contrast their own works of art and to works of others to determine how they are affected by cultures, times, and places; and
E. analyze and interpret artworks for relationships among form, context, and purposes.

VISUAL ARTS STANDARD 5 GRADES 9-12, ADVANCED

Students will reflect upon, describe, analyze, interpret, and evaluate works of art and design.

Indicators of Achievement:
Students will:

A. investigate and analyze contexts (e.g., individual, social, cultural, historical, political) in which the visual arts could serve more effectively than other means of communication to express ideas, actions, and emotions;
B. understand and apply visual arts vocabulary throughout critical processes; justify vocabulary selections in relation to various contexts;
C. compare and contrast the intentions of different artists; evaluate each artist's effectiveness in communicating ideas and emotions for a particular purpose;
D. identify, analyze, and evaluate how individual, historical, and cultural influences that have impacted their own works of art; and
E. analyze how individual and group responses to the characteristics of a work of art can influence the examination, interpretation, and evaluation of that work.

VISUAL ARTS STANDARD 6 GRADES 9-12, ADVANCED

Students will understand the visual arts in relation to other disciplines.

Indicators of Achievement:
Students will:

A. interpret and evaluate the effective use of creative processes, principles, and techniques of the visual arts, and other arts disciplines;
B. analyze, compare, and interpret recurring ideas, issues, or themes communicated by the visual arts, the humanities, sciences, or other areas; and
C. recognize and understand how the meaningful integration of visual and performing arts concepts and skills with knowledge in other disciplines provides essential tools for the work force and improves the quality of everyday life.

VISUAL ARTS STANDARD 1 - K-12 OVERVIEW

Students will select and use form, media, techniques, and processes to create works of art to communicate meaning				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced Indicators of Achievement:** **Students will:**
A. know that different kinds of media, techniques, and processes are used to create works of art	A. identify various media, techniques, and processes used to create works of art	A. compare and contrast different types of media, techniques, and processes used to create various two dimensional and three dimensional art forms	A. analyze different types of media, techniques, and processes used to create various art forms	A. research and compare types of media, techniques, and processes used to create works of art across cultures, times, and places
B. understand that various media, techniques, and processes create different effects in works of art	B. describe how the effects created by two-dimensional media, techniques, and processes differ from those produced with three-dimensional media, techniques, and processes	B. compare and contrast the different effects created by various two-dimensional & three-dimensional media, techniques, and processes	B. analyze the between various media, techniques, and processes and their effects used to communicate specific ideas in works of art	B. analyze, research, and demonstrate the use of a single medium or technique can be used to create multiple effects in works of art
C. experiment with and use a variety of two-dimensional & three-dimensional media, techniques, and processes to develop manipulative skills	C. explore and apply the different characteristics of a variety of two-dimensional & three-dimensional media, techniques and processes to develop manipulative skills	C. develop and demonstrate control with media, techniques, and processes to create two-dimensional & three-dimensional works of art	C. refine skills in the use of media, techniques, and processes to create various art forms	C. exhibit advanced skills in the use of a broad range of media, techniques, and processes to produce art works for portfolio presentation
D. employ a variety of two and three-dimensional media, techniques, and processes to communicate ideas, experiences, and stories in works of art	D. select and use the different characteristics of two and three-dimensional media, techniques, and processes in creating works of art to communicate ideas, experiences, and stories	D. select effective media, techniques, and processes to create specific effects in order to best communicate an intended meaning or function in works of art	D. utilize the unique characteristics of media, techniques, and processes to enhance the communication of ideas and experiences in relation to intended meaning or function in various art forms	D. initiate, define, and solve challenging visual arts problems independently using media, techniques, and processes to communicate ideas and experiences in relation to intended meaning or function in various art forms

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E. use media and tools in a safe and responsible manner	E. ->	E. ->	E. ->	E. ->
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

VISUAL ARTS STANDARD 2 - K-12 OVERVIEW

Students will create ways to use visual, spatial, and temporal concepts in creating works of art.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. recognize, name, and apply the visual components of art and design (line, color, value, shape and form, space, and texture)	A. illustrate how the visual components of art and design work together to create expressive qualities in works of art	A. analyze how visual components of art and design are used to create different effects in their own works of art and works of others	A. analyze how the visual components of art and design applied through various media, techniques, and processes produce different effects	A. form and support judgments about the use of the visual components of art and design in works produced for individual, commercial, economic, intellectual, or other purposes
B. recognize, name, and apply the organizational components of art & design (balance, unity, contrast, pattern, emphasis, movement, and rhythm)	B. illustrate and explain how the organizational components of art and design work together to communicate	B. apply the knowledge of the organizational components of art and design and analyze how they are used to communicate ideas	B. evaluate works of art in terms of the use of the organizational components of art and design, expressive features, and functions or purposes	B. select organizational components of art and design to create intended effects in their own works of art; make and defend their judgments regarding choices
C. understand that creating works of art involves the development of ideas across time	C. plan and create works of art that show the development of ideas across time	C. experiment with ideas, propose, and formulate solutions to organizational and expressive problems in creating works of art	C. formulate ideas, plan, and integrate visual, spatial, and temporal concepts with subjects, themes, symbols, or ideas to improve communication of intended meaning in their works of art	C. plan, design, and execute multiple solutions to challenging visual arts problems that demonstrate competence in producing effective relationships between visual, spatial, and temporal concepts and artistic functions; defend their judgments regarding the choices made throughout the creative process

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D. select and apply knowledge of the visual and organizational components, sensory and expressive qualities, and purposes of art and design in order to convey ideas in their own work	D. employ the relationships between visual and organizational components of art and design and expressive qualities or functions to improve communication of ideas in their own works	D. plan, select, and purposefully use the visual and organizational components of art and design, symbols, and images to improve the communication of their own ideas in works of art	D. create and use relationships among the visual and organizational components, sensory and expressive qualities, and functions or purposes to solve specific visual arts problems	D. propose multiple solutions to a visual arts problem through different approaches to the use of sensory qualities, organizational principles, expressive features, and functions or purposes
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

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VISUAL ARTS STANDARD 3 - K-12 OVERVIEW

Students will invent, select, evaluate, and use subjects, themes, symbols, problems, and ideas to create works of art.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. explore and understand possible sources of subjects and ideas for creating works of art	A. identify subjects, themes, symbols, problems, and ideas as possible sources for content in their own works of art	A. analyze the use of subjects, themes, symbols, problems, and ideas in relationship to intended meaning in their own works of art	A. determine the origin of possible subjects, themes, symbols, problems, or ideas for use in creating works of art for an intended purpose	A. evaluate and defend the validity of sources for content and the manner in which subjects, themes, symbols, problems, or ideas are used in the student's work and in the works of others
B. select and use subjects, symbols, and ideas to communicate meaning in works of art	B. analyze and use subjects, themes, symbols, problems, and ideas to communicate meaning	B. describe the origins of specific subjects, symbols, themes, problems, and ideas and explain why they are of value in their artwork and in the work of others	B. identify and integrate a variety of sources for subjects, themes, symbols, problems, or ideas in works of art to make selections which best express an intended meaning	B. research, analyze, and compare the development of recurring subjects, themes, symbols, or problems in their own works of art and the works of others
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

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VISUAL ARTS STANDARD 4 - K-12 OVERVIEW

Students will understand the visual arts in relation to diverse cultures, times, and places.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. recognize how the visual arts are used as a part of daily life	A. identify the roles of artists in society across cultures, times, and places	A. investigate the functions of the arts in society and ways the visual arts have an impact (e.g., social, political, economic, religious, individual)	A. research the functions of the arts in society and ways the visual arts have an impact (e.g., social, political, economic, religious, individual)	A. engage in research and visual arts experiences related to the roles of artists, art critics, art historians, art educators, and aesthetician in different cultures, times, and places
B. recognize that the visual arts have a history	B. explore the relationships of the visual arts to various cultures, times and places	B. examine and differentiate characteristics of the visual arts in various cultures, times and places	B. compare and contrast characteristics and purposes of works of art from a variety of cultures, times, and places	B. analyze and interpret works of art and their relationships to cultures, times, and place
C. understand that characteristics of works of art identify them as belonging to particular cultures, times, and places	C. classify specific artists and works of art as belonging to particular cultures, times, and places	C. describe and place a variety of artists and works of art in their contexts in cultures, times, and places	C. describe the function and explore the meaning of specific works of art within varied cultures, times, and places	C. analyze, compare and contrast the functions and meanings of specific works of art within varied cultures, times, and places
D. know how cultures, times, and places influence the visual arts	D. identify and illustrate ways that cultures, times, and places influence the visual arts	D. analyze how art and artists influence each other within and across cultures, times, and place	D. analyze how factors of cultures, times, places, and the visual arts influence each other	D. compare and contrast their own works of art and the works of others to determine how they are affected by cultures, times, and places

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E. understand differences in purpose and distinguish between functional and nonfunctional works of art and design in various cultures, times, and places	E. compare various functions or purposes of works of art and design across cultures, times, and places	E. speculate on how factors of time and place (e.g., climate, resources, ideas, technology) give meaning or function to a work of art	E. identify and differentiate among a variety of historical and cultural contexts in terms of functions and purposes of works of art	E. analyze and interpret artworks for relationships among form, context, and purposes
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

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VISUAL ARTS STANDARD 5 - K-12 OVERVIEW

Students will reflect upon, describe, analyze, interpret, and evaluate works of art and design.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. understand that the visual arts are forms of communication for the expression of ideas, actions, and emotions	A. identify and describe how the visual arts are forms of communication that are used to express ideas, actions, and emotions	A. compare and contrast different ways the visual arts provide unique modes for communicating ideas, actions, and emotions	A. analyze different ways the visual arts provide unique modes for expressing ideas, actions, and emotions; and evaluate their effective use for communication	A. investigate and analyze contexts (personal, social, cultural, historical, political) in which the visual arts could serve more effectively than other means of communication to express ideas, actions, & emotions
B. understand and apply visual arts vocabulary when observing and describing works of art	B. understand and apply visual arts vocabulary when observing, describing, and analyzing works of art	B. understand and apply visual arts vocabulary when observing, describing, analyzing, and interpreting works of art	B. understand and apply visual arts vocabulary when observing, describing, analyzing, interpreting, and evaluating works of art recognizing that aesthetics differ across cultures	B. understand and apply visual arts vocabulary throughout critical processes; justify vocabulary selections in relation to various contexts
C. recognize and explore various purposes for creating works of art	C. analyze works of art to determine why they were created	C. analyze the various relationships between form, function, and purpose in works of art and design	C. determine the intentions of an artist in creating a particular work of art and evaluate the artist's effectiveness in communicating ideas and emotions or fulfilling a particular purpose	C. compare and contrast the intentions of different artists; evaluate each artist's effectiveness in communicating ideas and emotions for a particular purpose

D. describe how individual experiences influence the creation of specific works of art	D. explore how experiences as an individual and as a member of groups influence the creation of works of art	D. analyze different ways that human experience is reflected in contemporary and historic works of art	D. interpret possible meanings of works of art by analyzing how specific works are created and how they relate to experiences within historical and cultural contexts	D. identify, analyze, and evaluate how personal, historical, and cultural experience have impacted their own works of art
E. examine characteristics of works of art that evoke various responses from viewers	E. examine how and why individuals respond differently to characteristics of the same works of art	E. describe and compare a variety of individual responses to their own artworks and to artworks of others	E. analyze how various individual responses to the characteristics of a work of art can serve as means for interpreting that work	E. analyze how individual and group responses to the characteristics of a work of art can influence the examination, interpretation, and evaluation of that work
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

VISUAL ARTS STANDARD 6 - K-12 OVERVIEW

Students will understand the visual arts in relation to other disciplines.

Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. recognize similarities between characteristics of the visual arts and other arts disciplines	A. identify and illustrate similarities and differences between characteristics of the visual arts and other arts disciplines (e.g., pattern, rhythm, balance, shape, space)	A. compare the characteristics of works in two or more arts disciplines (e.g., pattern, rhythm, balance, shape, space)	A. compare the use of technologies, media, and processes of the visual arts with those of other arts disciplines	A. interpret and evaluate the effective use of creative processes, principles, and techniques of the visual arts, and other arts disciplines
B. recognize relationships between the characteristics of the visual arts and other disciplines in the curriculum	B. identify and illustrate similarities and differences between the visual arts and other disciplines in the curriculum	B. distinguish and differentiate ways in which common principles and subjects of other disciplines in the curriculum are related to the visual arts	B. analyze and compare the characteristics of the visual arts within a particular historical period or style with ideas, issues, or themes in the humanities, sciences, or other areas.	B. analyze, compare, and interpret recurring ideas, issues, or themes communicated by the visual arts, the humanities, sciences, or other areas.
C. recognize and understand how the meaningful integration of visual and performing arts concepts and skills with knowledge in other disciplines provides essential tools for the work force and improves the quality of everyday life	C. ->	C. ->	C. ->	C. ->

When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.

VISUAL ARTS STANDARD 1 GRADES K-3 VIGNETTE (TEACHING EXAMPLE)

Zig-a-saurus Rex

Every kindergartener can tell you that dinosaurs are the greatest! At W. Reily Brown Elementary School, dinosaurs steal the show in Donna Gatti's room during an annual pageant which culminates a year's work in many areas of the curriculum.

To reinforce their learning in science, and to introduce soon-to-be first graders to an art room, Debbie Hansen, the art teacher, invites these young artists over for a session to create their own dinosaurs.

Getting acquainted began with fact finding. The kindergarteners were able to relate many concepts they had learned in science and used appropriate vocabulary in their descriptions of dinosaur life. They all agreed that scientists know what dinosaurs looked like because of the bones they find, but a lively discussion ensued when they discussed a dinosaur's skin or hide or the color of their scales.

One by one, the kindergarteners chose geometric shapes from a supply table to make their dinosaurs. Large pre-cut rectangles and triangles of construction paper in secondary colors were available for selections. Scissors, glue, and small papers scraps in assorted colors and black and white were in the center of the work tables.

When all the students had made their choices of dinosaur components, Mrs. Hansen reviewed colors and shapes and demonstrated how to make zig zag patterns by cutting triangles from the edge of a piece of paper. Heads and tails were glued to bodies. Zig zag teeth were added to gaping zig zag mouths. Zig zag scales were attached to zig zag backs which ended with zig zag toes and claws. Some girl dinosaurs even had zig zag eyelashes!

When the creative frenzy diminished, students carefully stored art supplies. The art room was returned to its original state, and the now confident dinosaur creators and their unique creations returned to kindergarten. For further enrichment if time permits, explore An Alphabet of Dinosaurs by Peter Dodson with paintings by Wayne D. Barlowe and What Color is That Dinosaur? by Lowell Dingus, illustrated by Stephen C. Quinn.

This vignette addresses Visual Arts Standards 1A and 1C; 2A, and 6B; and Science Standard 7.

VISUAL ARTS STANDARD 1 GRADES 6-8 VIGNETTE (TEACHING EXAMPLE)

Olympic Studies on a Zoetrope

As a part of a unit of study based on the Olympics, gifted and talented sixth graders in the Lake Forest School District explored topics such as types of sports, famous athletes, historical and cultural aspects of the ceremonies, and the financial impact of the games on the local economy at each site. Within this study, Elaine Ippolito asked her students to create an artistic rendering of an athlete engaged in a sports activity within the context of a zoetrope.

The history and invention of the zoetrope was discussed, and the format was presented. A zoetrope is an optical toy which shows figures as if they are alive or in action; it provides a simple method of animating an image. Precut strips of paper were distributed, and the sequence of 12 "frames" was demonstrated. The zoetrope was compared to other animation or multi-viewing processes, and the development of photography and the video camera were researched. To demonstrate the actual working concept and to allow students to experience the viewing process, Mrs. Ippolito presented a zoetrope using a lazy-Susan, or the turntable of a record player.

Students studied the body in motion, noting the various parts in action and the sequence of movement within the Olympic sport they had chosen to illustrate. The background or details of the sport had to be evident within each frame. The body was illustrated in step-by-step sequence of movement; the action must show a full circle of motion within the 12 frames. Students used line quality and color to render the images of athletes in motion. Students were given several zoetrope patterns for trial and error sequences.

Each student's zoetrope was demonstrated for the class; the technical requirements, process, and rules of the particular sport were explained as part of the presentation.

This vignette addresses Standards 1A, 1C, 1D, and 1E; 2A, 2B, and 2C; and 6B.

VISUAL ARTS STANDARD 1 GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Sculpture Proposal

Beginning sculpture students in Brian Miller's visual arts class at Middletown High School created designs for a sculpture to be proposed for the front of their new high school. Inspiration for this endeavor stemmed from a study of Pop artist, Claes Oldenberg and his colossal monuments. Through this experience students learned the process of making and presenting proposals to a client in order to gain acceptance of their work. Emulating the steps that an artist follows, the proposal process included constant analysis and refinement throughout the following phases prior to acceptance: design, production, and presentation.

Before students began the design phase, Mr. Miller presented a carefu' examination of Oldenberg's work. Much like Oldenberg, the students realized that they also take common every day objects for granted. Therefore, each student created a list of objects for sharing with the class in order to compile a comprehensive list. To assist those students who had difficulty listing objects, Mr. Miller asked them to visualize all objects they had used since arriving at school. To stimulate ideas, students perused department store catalogs and newspaper sales advertisements. A list of specifications, drawings, and photographs of the site were part of the resources provided for students. The design process for students ended when they completed drawings of their proposed sculptures and included written justification to support their ideas.

The production phase involved execution of two final drawings, a pamphlet, and a maquette (scale model). Student proposals addressed multiple aspects that required consideration. The drawings, pamphlets, and maquettes had to exhibit consistency in design and materials necessary to simulate the sculpture. The design and material must meet the criteria of size, color, and proportion in relation to the sculpture's site and intended meaning. Impact of the meaning and purpose of the sculpture should justify its creation within the space. Including a universally known element such as a bench or flag pole ensured consideration of scale within a given site.

Students learned to take practical considerations into account as they planned their proposed sculptures. How might people interact with or respond to the sculpture? Was a base, pedestal, or plaque necessary? How might the meaning or purpose for the sculpture relate to the site as well as to students, staff, and community? How would views of the sculpture change according to time of day or under different weather conditions (e.g., night vs. day, fog vs. bright sun, close up vs. at a distance)? In order to preserve the sculpture, what maintenance might be required? It was important that students carefully analyze both the materials for a maquette as well as the proposed completed sculpture, in order to communicate their specific ideas.

As a part of the presentation phase, student sculptors submitted their proposals to the rest of the class. The class played the role of the "Fine Arts Board" who accepted or rejected the proposals. The simulation also provided rich learning experiences related to how professional artists work and offered a meaningful method for career exploration.

Although many of the proposals presented were executed only as maquettes rather than full scale sculptures, the knowledge and skills acquired through these learning experiences provided the foundation and motivation for two of the students to respond to a call for proposals by a large state corporation that sponsored a sculpture competition for high school students. Based on the proposal submitted, the students won a grant to fund the fabrication of the design to scale. The finished sculptures were exhibited in the atrium of the corporate headquarters building thereby recognizing, honoring, and rewarding creativity and work well done.

This vignette addresses Standards 1A, 1B, and 1D; 2A; 3B; and 4E.

VISUAL ARTS STANDARD 1 GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Wire Sculpture

After an introductory discussion and investigation of three-dimensional art forms, Connie Marshall Miller and Colleen Lowe guided their Art I students at Cape Henlopen High School through a study of figurative sculptures. Using a broad range of examples which ranged from the presidential images carved on the face of Mount Rushmore, public historical sculptures such as those created to commemorate the soldiers of World War II and Vietnam, historic community figures honored in court house squares to three-dimensional images from popular culture such as the a Ninja Turtles or Disney's figurative characters.

Students constructed semirealistic three-dimensional figurative expressions in wire. Requirements included the consideration of proper proportion for adult figures (8-1); the selection of a specific figure to use as a subject; development of personality by means of pose, color, and props; understanding and exploration of the properties of wire and its manipulative properties; the selection and overall use of color including the base; creating a sense of unity of form when the figure was viewed from all angles.

After students had developed a series of sketches of their classmates, individual and group discussions were conducted to determine which sketch might best fit the development of a specific character. After a demonstration of wire sculpture techniques and an examination of various examples of sculptures made from wire, students developed their sketches in wire to create a figure with personality. Bases for the figures had to complement the overall work. A verbal critique followed completion of the figures; peers analyzed the strengths and weaknesses of the finished works. A student self-evaluation included specific written criteria delineated within a rubric.

This vignette addresses Standards 1A, 1B, 1C, 1D, and 1E; 2A, 2C, and 2D; 3A and 3B; 5A, 5B, 5C, and 5D.

VISUAL ARTS STANDARD 1 GRADES 9-12
ADVANCED
VIGNETTE (TEACHING EXAMPLE)

Standing on the Shoulders of Giants

Along with extensive technical and aesthetic instruction and the related production of photographs, Joanna Simms' photography students at Caesar Rodney High School study the work of successful photographers, analyzing each artist's technical application and photographic expression. Advanced photographers choose one photographer, examine and evaluate the artist's work, observe stylistic and technical properties, and strive to elicit the meaning and message of the photographs. Subsequently they write a research paper regarding their findings. To further explore the style and technique of the photographer, the students emulate (not copy) the artist's work, keeping in mind the subjects, time period, culture, motivations, and context of the work. They are encouraged to use similar equipment and materials, incorporate any distinctive photographic approaches, and adapt their photographer's unique point of view. From their roll of exposures, they print and mount three 8x10 (or larger) photograph. Using these emulation photographs and examples of the photographer's work, the students present an overview to the class, discussing relevant characteristics explored throughout the assignment. They justify their work by comparing it to the photographer's work, discussing how successfully they captured the essence of the photographer in words and pictures. Ensuing dialogue explores the craftsmanship, ideas, culture, time, and place.

For example, one young lady chose Henri Cartier-Bresson as her subject. Her photographs emulated his efforts to capture significant instants that have relevance to humanity in any age, distilling life's experiences into his famous "decisive moments". In addition to her photographs, she used slides of Cartier-Bresson's work that she had photographed to illustrate to her classmates the approach that this photographer takes to express his perceptions. A young man, exploring Richard Avedon used magazine articles, portions of a documentary, and friends and classmates as photographic subjects, for his interpretation of Avedon's distinctive vision of our world and its variety of personalities and conditions. A student who emulated Annie Leibovitz concentrated on portraits which caricatured the personalities of his sister and some friends, thereby capturing the artist's attempt to extract the spiritual essence of her celebrity subjects. Finding vintage scenes with textures, shadows, and worn structures, a student emulated Eugene Atget's photographs of old Paris and its unique ambiance. Another young man found scenes of trees, rocks, and natural formations to simulate Ansel Adams' glorious nature photographs. A young woman felt compelled to use color photography (a more difficult and time-consuming process) to show Eliot Porter's explorations of nature, producing a most exceptional photograph of delicately tinted stones in sand and beach grass. Sometimes a student will choose to interview and emulate a local, practicing photographer, which is usually an acceptable alternative assignment.

Discussions include analysis and criticism, building on previous exercises in observing and evaluating works of art in various media. Using diverse images, students analyze their responses to art--emotionally and intellectually--and examine the role of art in their worlds.

This vignette addresses Standards 1A, 1B, 1C, 1D, 1E; 2B; 3B; 4A, 4B, and 4C; 5B, 5C, and 5E.

VISUAL ARTS STANDARD 1 GRADES 9-12
ADVANCED
VIGNETTE (TEACHING EXAMPLE)

Printmaking: Monotype

At Smyrna High School, George Shotzberger challenged his advanced visual arts students to push their risk-taking, experimentation, and problem-solving skills by means of the monotype printmaking process. Monotype is a printing process which requires the use of printmaking media and materials, but limits the artist to a single print, thereby violating the usual "printmaking" concept, that of producing multiple images. Monotypes can be quick to produce without complicated techniques, but allow experimentation in the substructure of design, composition, form, and color. Students frequently achieve unexpected results which motivates them to consider their work in different ways.

Through their investigation of monotype processes, visual arts students explored different working surfaces: copper or zinc plates, plexiglass, masonite, cardboard, or thin plywood. Depending on the images desired, each student explored the effects of various tools which included brayers, sticks, cotton swabs, rags, stiff cardboard, or any other material that could be manipulated to achieve desired results. Experimentation enabled students to discover the differences between printing inks, their various characteristics, solvents, and essential safety procedures that were required. Opportunities allowed for the selection of a range of papers that varied from inexpensive newsprint to expensive, finely textured rice papers. Using their prior knowledge of elements and principles of design, they investigated color contrast, discordant colors, and color chording to create expressive monoprints. Their work included darkfield,
second generational, trace, negative plate, chine collé, and multiple print monotype prints.

Students discussed how their monotypes were similar to drawing or painting and considered the various ways the transfer process allows the creation of images and effects that cannot be achieved in any other way. An examination of the work of Castiglione, Walker, Degas Gauguin, and Close allowed students to evaluate different monotypes created by other artists. A written journal or sketchbook enabled students to record the learning process and reflect upon their discoveries throughout the entire process. Collectively, the class verbally critiqued the various works, compared the results and assessed the outcomes of their experimental monotype prints.

This vignette addresses Standards 1A, 1B, 1C, 1D, and 1E; 2A, 2B, 2C, and 2D; 3A; and 5B.

VISUAL ARTS STANDARD 2 GRADES K-3
VIGNETTE (TEACHING EXAMPLE)

Mixing Colors

As an introduction to the study of color, Becki Mott-Lynn entered her first grade class at Frankford Elementary School dressed as a scientist. Using lab equipment such as test tubes, beakers, and eye droppers, she told the class that they were about to conduct an important experiment. Several "lab" assistants would be needed to help conduct the experiment, so students were asked to be ready to volunteer. Mrs. Mott-Lynn who was using red, yellow, and blue food coloring to represent the primary colors helped her gowned and gloved assistants carefully squeeze several drops of color into test tubes of water. As each of the diluted primaries was created, Mrs. Mott-Lynn discussed various sources of color--both natural and man made--and how color had been used throughout history. The special nature of the three primary colors was introduced. Several more volunteers would add the primary colors one by one: red to blue, blue to yellow, and yellow to red. After each addition, Mrs. Mott-Lynn discussed what colors resulted from the different combinations of primaries. To stimulate interaction, emphasis was placed on the color of the children's clothing. Mrs. Mott-Lynn requested a student who was wearing a solid secondary color to stand, and then asked the class what two colors would have to be mixed to make the color of the student's shirt, jeans, etc.? This procedure was followed for all the secondary colors (orange, green, and violet) to ensure an understanding of the combination of primary colors to achieve secondary colors.

The students were then given a sheet of watercolor paper and a pan of each of the primary colors. Next, the students freely painted a circle of each of the primaries on their paper. Carefully they mixed the primaries to create the secondaries as they had observed in the demonstration. Many other learning activities enable students to apply concepts from this exercise (e.g., using only primary colors to create a painting, using only secondary colors to produce a painting, or even copying a master work, requiring that students mix the colors needed.

This vignette addresses Standards 1A, 1B, 1D; and 2A and 2C.

VISUAL ARTS STANDARD 2 GRADES 4-5
VIGNETTE (TEACHING EXAMPLE)

Quilts of Value

At Star Hill Elementary School, Linda Hawlk's fifth graders study the diverse cultural origins of early Americans which leads to explorations of functional and decorative art. Students discussed the history and functions of the American quilt and viewed examples of traditional geometric patterns as well as the narrative elements of contemporary story quilts. The students viewed examples of each. Emphasis was placed on collective family histories; some of the information was based on evidence gathered from the types of materials used and an examination of the colors, textures, and patterns of the various fabrics used to make quilts.

Using traditional patterns such as "Missouri Star", "Bear's Paw", and "Dresden Plate," students outlined individual quilt designs on 12" squares of drawing paper. Accurately aligning the various geometric shapes within the designs to create the radial symmetry of a quilt block was a challenge for students. A diagram with shapes labeled as A, B, C, etc. helped students correctly duplicate their patterns.

When students were ready to apply color to their quilt designs, Mrs. Hawlk reviewed the color wheel. To reinforce the study of value in relation to color, students were instructed to use a monochromatic color scheme--a single hue plus its shades and tints. Each student chose a single tempera color. By adding black, they mixed shades; tints were produced by combining the pure color with white.

Using a straight edge painting technique, they painted section "A" with the pure color. Either a shade or tint was used to paint areas labeled "B". They continued applying tints, shades, and pure color until all the shapes were painted. After the sections were dry, the blocks were mounted on 14" squares of white paper and assembled into a large quilt. Students selected those blocks which were well-crafted and had colors which complemented each other. The composition was balanced by rearranging the various colors and patterns, until a pleasing effect was achieved. The students' painted quilt blocks were taped together and borders were added. The classroom quilts were displayed in the school cafeteria.

In the regular classroom, their teacher extended the art concepts by reading excerpts from Hailstones and Halibut Bones and having the students write poems about their favorite colors. As an optional writing exercise, students could trace the "life cycle" of a fabric remnant beginning with the preparation of its natural fibers to the inclusion of the pieces of material in a family quilt.

This vignette addresses Standards 1A, 1D, and 1E; 2A, 2B, and 2C; 4A and 4B; and 6B.

VISUAL ARTS STANDARD 2 GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

A Shape is a Shape

To clarify misconceptions which sometimes arise in studying two-dimensional shapes and how they are related to three-dimensional forms, Lorraine Poling devised a problem which required the simplification and abstraction of objects found in photographs. Seventh graders at Skyline Middle School were challenged to create their own designs using shapes abstracted from objects depicted in photographs. For this exercise, photos had to be at least 8" x 11". Each student placed a sheet of tracing paper over the photograph. Then they used a pencil to trace the shapes which were visible through the paper, thereby reducing the three-dimensional objects to flat shapes which created an abstract simplification of the original. After studying the shapes on the tracing paper, students chose three to five shapes with which to work. They were reminded that they were selecting shapes, not objects. Their task was to create a good design (defined as one having emphasis, balance, movement and unity) using their selected shapes. Several preliminary designs were explored by tracing the selected shapes on newsprint. Peer and teacher assessment helped each student determine how well the preliminary designs met the criteria. Students then selected their best designs to transfer to heavy paper.

After students had drawn their pencil designs on heavy paper, Mrs. Poling demonstrated watercolor techniques such as wash, dry brush, and other brush strokes. They practiced the various techniques on separate pieces of paper until they felt comfortable moving to their actual artwork. Students had to limit their paintings to a single color. A limited palette forced them to learn to control the medium and its characteristics techniques in order to produce a wide range of the values and textures with which to enhance the design. They were required to use all of the techniques which had been introduced during the initial demonstration.

Student discussion became very animated when the original photographs and the finished art work were placed side by side. The differences between the flat, abstracted shapes and the three-dimensional forms of the objects in the photographs were readily apparent. Students were also surprised at the wide variety of values and textures which could be rendered with a single watercolor. In an extension of this problem, students created another design using the same process. However, this time they selected shapes from the traced abstracts of other students. They could enlarge or reduce any shape, and the color scheme could be expanded to include more than a single color.

This vignette addressed Standards 1A, 1B, 1C, and 1E; and 2A, 2B, and 2C.

VISUAL ARTS STANDARD 2 GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Applying Knowledge of Visual and Organizational Components of Art and Design

At Smyrna High School, students in George Shotzberger's Fundamentals of Art Class (Art I, grades 9-12) studied how different shapes can be divided into parts. Then they explored ways in which those parts could serve as components for a new structure. Mr. Shotzberger designed learning experiences which focused on research and exploration of spatial sense and geometry. Before beginning to divide or rearrange any shapes, each student drew and identified as many geometric shapes as possible. In small groups, students discussed how they made each geometric shape and what tools were used. The discussion continued with observations regarding the number of sides, length, proportion, and symmetry of the shape presented. Students also examined characteristics of the shapes that they like or disliked.

Using reference materials, such as books provided in the art room or located via computer through Internet World Wide Web, small groups of students identified a broad range of geometric shapes which are used in the visual arts. Each group developed a ten minute classroom presentation which focused on a particular art form (e.g., painting, sculpture, architecture), title of the work, the artist, media, time period, and how geometric shapes or forms were used.

As a collaborative effort, each group chose one geometric shape to draw on a large sheet of medium-weight drawing paper. Using a pencil, the groups subdivided their geometric shape into at least 15 different shapes. These "new" shapes could be geometric or organic, but must vary in size. The groups then cut out the parts and arranged them in interesting compositions on other sheets of paper.

The new compositions were on enlarged masonite. Using their knowledge of color theory learned in previous units, students applied contrasting hues to paint the new designs. The students could use undiluted contrasts of primary colors -- red, yellow, blue -- to produce the most luminosity. However, they could also work with weaker contrasts resulting from the juxtaposition of primary colors with secondaries or tertiaries. High-key colors (tinted with white) or low-key colors (dulled with black) could also be used in combination. When all the pieces were painted and arranged, students cut out the parts from masonite and painted them with acrylic paint.

To increase the sense of three dimensional space, various heights were glued underneath each shape to create a bas-relief effect. After hanging the finished pieces, the class participated in a verbal critique using constructive questions and suggestions to assess the characteristics of each groups' design.

This vignette addresses Standards 2A, 2B, and 2C; 1A, 1B, 1C, 1D, and 1E; 3B; 5B and 5C; 6A.

VISUAL ARTS STANDARD 3 GRADES K-3
VIGNETTE (TEACHING EXAMPLE)

Self Portraits

In Peggy Tracy's visual arts classroom at Lancashire Elementary School, third grade students learn about drawing self-portraits. Growth through the acquisition of skills and understanding are easily assessed using a "before" and "after" approach. Technical skills and expression are emphasized as students learn concepts and study realistic portraits done by famous artists from different places and time periods.

After a discussion of students' prior knowledge of "portraits" and "self-portraits," students draw their own self-portraits in pencil. This exercise usually takes approximately 15 minutes, but if time allows students add color to the drawing. The initial student drawings serve as their "before" self portraits.

Ms. Tracy then demonstrates different ways to draw a portrait explaining proper proportions and placement of facial features. Some artist "tricks" such as estimating the correct placement of the eyes by touching the outer corner of the eye and drawing the finger back until it touches the top portion of the ear are discussed with students. Other helpful "rules" are explained and demonstrated: The eyes are located approximately halfway between the top of the head and the chin; the tip of the nose is approximately halfway between the eyes and the chin; the mouth falls halfway between the tip of the nose and the chin. These proportions are approximate, but provide useful guidelines for careful observation when learning to draw human features. Since students usually draw the eyes too high on the head, they are particularly surprised that the top half of the oval used for drawing a head is left blank until the hair is drawn. They mistakenly visualize the basic oval shape as the face, not the whole head and frequently draw the eyes where the forehead should be.

In subsequent sessions, concepts are reviewed and Ms. Tracy demonstrates various ways to draw features and hair realistically. Students are encouraged to use mirrors to examine their own features and refer to work sheets which show sketches of features drawn in different ways. These sheets are helpful when students have problems drawing from life using mirrors. After practice in drawing all of the facial features on manila paper, students draw self-portraits by beginning with pencil then using crayon after the initial drawing has been roughed in.

Throughout this learning experience, Ms. Tracy constantly refers to reproductions of famous works of art displayed around the room. Students closely examine ways these artists drew the features and hair, in particular. It is noted that the artists painted in different styles and for different purposes, depending upon the particular time period. The background of the portraits often reflected the interests or pursuits of the subject. Since the background influences the way others perceive the person in the portrait, students were asked to consider how the placement of colors and/or objects affects the balance and composition as well as the feeling or mood conveyed. The wide variety of colors now available in crayons such as the browns and tans provided in Crayola Multicultural Crayons are especially useful in rendering skin, hair, and eyes.

After the completion of their self portraits, students compared their initial drawings with their final drawings. Students are immediately aware of their growth as evidenced in their final self-portraits. An explanation of the learning process was included for parents when students took their two portraits and their practice exercises home, thereby emphasizing the growth and achievement of students that occurred through the visual arts curriculum.

This vignette addresses Standards 3A and 3B; 1A, 1C, 1D, and 1E; 2A and 2B; 5A, 5B, and 5C.

VISUAL ARTS STANDARD 3 GRADES 4-5 VIGNETTE (TEACHING EXAMPLE)

Through the Eyes of a Child

Ojo de dios translated from the Spanish means " eye of god" or "god's eye." These colorful yarn symbols have represented the ability to see and understand unknown things and are still made throughout Spanish-speaking areas of America. Although they are most commonly found in Mexico, they are made in countries such as Peru, Egypt, Tibet, and Bolivia.

A Bolivian legend of the Aymara Indians tells of a tribal chieftain's daughter who was born blind. The sun god offered to cure her if her family could invent a symbol for his eye. But the task proved to be more difficult than it seemed; no one could accomplish it until one day the girl's mother weeping, saw a rainbow as the sun hit her tears. Using the idea of the rainbow, she wove colorful threads upon a cross of sticks. She gave this symbolic token to her daughter, who upon seeing it, immediately called it the eye of god, ojo de dios.

In northwest Mexico, the Huichol Indians worship more than one god. each point of the crossed sticks of the ojo represents a different god--earth, fire, air, water. When the Indians make a god's eye, they say a prayer that the spirit of the gods will bless them. The colors represent different deities: blue or turquoise is associated with the rain god, green with the god of fertility, and yellow represent the sun god. In the United States, ojo de dios are still made by the Pima, Pueblo, and Navajo Indians.

At Clayton Elementary School, Monica DeHart's third graders studied the origin of god's eyes before beginning their own. A god's eye traditionally contained two elements: sticks and yarn. In addition to yarn, students could also use string, twine, rope, or wire. Tongue depressors, cotton swabs, wooden dowels, or popsicle sticks were tied or glued together in the traditional cross shape, or in plus-signs or X-shapes. After the teacher demonstrated the winding process, students wrapped the yarn onto the frame creating a diamond shape. The center " eye" became larger and larger.

During the unit, the students studied the history and culture of the various peoples who make the ojo de dios. They learned that the eye is a symbol which has different meanings in various cultures. The creation of a god's eye represents the translation of a symbol into an art form that has survived cultures, times, and places. Each student perceives the eye in a different way which is expressed through unique combinations of yarns and fibers to emulate a traditional art form. Through the creative "eyes" of children, infinite numbers of variations of symbols and traditional art forms are possible.

This vignette addresses Visual Arts Standards 3A and 3B, 1A , 4A, and 5A.

VISUAL ARTS STANDARD 3 GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Connecting Art and Science

Susan Fentzloff's sixth grade students deepened their knowledge and understanding in science by creating books in visual arts to illustrate the concepts they had learned about Delaware's coastal environments. By making comparisons between artists and scientists, they concluded that both record knowledge and ideas, they rely heavily on their eyes and brain to interpret information, and both must be creative problem solvers. Through an investigation of the scientific and artistic endeavors of John James Audubon, and analysis of the work of Georgia O'Keefe's interpretations of nature, students clearly understood how the disciplines complement each other.

Following a brief history of bookmaking and bookbinding which included vocabulary related to the structure of a book, students examined examples of handmade books and learned to make a book in the round using circles. Based on a structured framework of scientific information, students illustrated their books which became journals documenting environmental life along Delaware's coastline. A broad range of options enabled students to include personal statements, realistic drawings, verse or poetry, the effects of pollution of the area, poster designs illustrating environmental protection, information or drawings inspired by their study of Audubon or O'Keefe.

Within the bookmaking experience, students selected subject matter using the scientific information from their investigations of the Delaware coastal environments. They learned to render realistic images through techniques of illustration, using the resource materials acquired through field trips, in science, and in art. While integrating and organizing their knowledge of the coastline in a harmonious manner throughout the book, they color coded illustrations to identify the specific zones within the coastal environment. Through their artistic renderings with accompanying text, they chronicled the work of scientists, artists, nature lovers, biologists, teachers, guides, park rangers, and police--all persons who work and interact within the coastal area. After the books were completed, students critiques their own work and the work of their
peers using criteria in relation to the standards for art and science. By displaying their work, it was clear to see the meaningful connections and depth of learning acquired through the integration of content from multiple disciplines.

This vignette address Standards 3A and 3B;1A, 1B, 1C, 1D, and 1E; 2A, 2B, and 2D; 4A and 4B; 5C; 6A and 6C.

VISUAL ARTS STANDARD 4 GRADES K-3
VIGNETTE (TEACHING EXAMPLE)

Painting Murals

During several Integrated Enrichment Arts Classes, the visual arts teacher collaborated with two classroom teachers at Bancroft Elementary School to teach a lesson on mural making to a third grade Team Approach to Mastery class. To begin study in the art room, Kelly Walzl, the art teacher, read the story, Diego, by Jeanette Winter. The story was written in both English and Spanish. After the art teacher read the English version, a third grade student whose family was originally from Mexico read the story in Spanish.

Afterwards, the class discussed the artist in the story, Diego Rivera, a Mexican muralist. The class discussed his life as an artist, the subjects he chose to paint, and why it was important for him to paint his murals. Students then discussed things that are important in their own lives. The students shared many common subjects, but they agreed most frequently about events at school.

Each child then drew their own sketches of important events at school. After the students finished their sketches, the classroom teachers divided the students into three groups. Each group would create a mural about an important event at school. The sketches were collected and taken back to the students' regular classrooms where the students were assigned to three different groups. The classroom teacher directed the students to carefully examine the sketches and list the events they wanted to include in their murals. Working cooperatively, the groups of students decided what things would be included in their murals.

A week later during the next art lesson, the students met in groups to decide the size and color of paper for use in creating their murals. After making the decision, each group chose a supply person whose responsibility to get all materials. Each group spread the paper in their designated areas, and the students referred to their sketches to draw their murals on the large paper with chalk. All decisions had to be made cooperatively by the group members; the classroom teachers and the art teacher only assisted students in getting supplies. After the overall mural sketches were complete, the groups decided what areas they wanted to paint first. Since little time was left in the art class period, the students could choose only three colors. After the art period was over, the students returned to their classrooms where they discussed their progress and decided what they still needed to complete when they returned to the art room the next week.

The following week, the groups assembled quickly since this was the final week for completing the murals. After the groups chose their palette, the supply representative went to a teacher to get the colors they needed. The groups mixed colors by referring to the color wheel or with the help of the art teacher.

After the murals were finished, the students reflected on their murals and the experience of working as a group. Most students were very satisfied with their murals and were anxious to display them. Individuals in one group expressed concern that other members of their group had painted over some areas of the mural. The students discussed how this could have been prevented, and the class agreed that communication and mutual decisions were very important in working as members of a group to make a mural.

After the teacher displayed the murals, she led the students in a discussion of works of art in relation to different cultures, times, and places. Just as Diego Rivera had recorded various aspects of the Mexican culture by means of the murals he painted, the students' murals depicted different events they had experienced during the time they shared at school. Then the students wrote about their experiences working in groups to create a mural. In their written work, they reflected on how their art work had communicated much about their own school experiences.

This vignette addresses Standards 4A, 4B, and 4C; 1B; 2C; 3A and 3B and English Language Arts Standard 1.

VISUAL ARTS STANDARD 4 GRADES K-3 VIGNETTE (TEACHING EXAMPLE)

Working as an Illustrator

A three day lesson about illustrator, Eric Carle, was taught to first graders in Gallaher Elementary School by the art teacher, Kelly Walzl. The lesson focused on the illustrations found in his books. The art teacher introduced the lesson with several examples of illustrations by Eric Carle and describing the occupation of an illustrator. Throughout the lesson, books were left in the classroom for reference, and the children were encouraged to check out Eric Carle's books from the library. One book, The Very Busy Spider, was selected for the lesson focus.

After reading the story to the class, the art teacher went back to several illustrations and asked the class to think about several questions which included such things as: How did the illustrator decide to draw the pictures for the book? What were they? What technique did he use to make the pictures?

She then referred to a chart on the chalkboard that illustrated the elements of art in puzzle form. So far the puzzle included line and shape. To the puzzle, the art teacher drew a third piece, color. Showing the cover illustration, she then reviewed how line and shape were used to create the illustrations. The next question she asked was, "What colors do you see?" As the students named the colors, they were listed on the board. Then the list was regrouped according to warm and cool colors. Following this activity was a brief discussion of how different colors make us feel.

The children were then told that they were to pretend to be Eric Carle and their assignment was to create a new, totally different spider for the book using his techniques. First students used watercolor paint applied to a 12 x 18 inch sheet of paper to cover one half with warm colors and other half with cool colors. This concluded the first class period of the lesson.

The second class began with a review of concepts learned in the previous class and an examination of the layering process Eric Carle used for his illustrations. Ways to achieve the effect of layered paint were demonstrated. The class was instructed to use sponge painting with tempera over the watercolor to achieve a layered effect.

After a review of warm and cool colors, the children worked first with a group of warm colors, then traveled to another table to complete their layers of cool colors. After cleaning up, the children were asked to create a web upon which their spiders could sit. This activity concluded the second class period.

During the third class, the children were asked to identify shapes used to make the spider in Carle's book. When the paintings were passed out, each child was instructed to cut their papers in half so that one half was a warm color paper and the other half a cool color. Before the children were allowed to begin their own collages, they were told that they would be asked several questions about color. The answers could be found in the colors they had painted on the two papers in front of them. A series of questions were asked: "Which colors are warm colors?" "Which paper contains red?" The children answered by holding up the
appropriate papers. This procedure continued until the art teacher was sure that all students could
distinguish between cool and warm colors.

The students then chose a shape for their spider's body; drew it on their warm colored paper, and cut it out. In a similar fashion, the students chose a shape for their spiders head, drew it on the cool colored paper, and cut it out. After completing the body and head, the children glued their pieces on the paper and completed their picture using colors of their own choice.

Not only did students master the concepts of warm and cool colors and how they are different, they learned to create the effect of layering by using different techniques to create a collage. Through the exploration of children's literature, young students were allowed to act as illustrators and create unique images just as Eric Carle, a

professional illustrator had done to design The Very Busy Spider. In addition to learning about techniques used by an author-illustrator, first graders experienced the success of being young artists.

This vignette addresses Standards 4A; 1A, 1B, 1C, 1D, and 1E; 2A, 2B, and 2C; and 3A and 3B.

VISUAL ARTS STANDARD 4 GRADES 4-5
VIGNETTE (TEACHING EXAMPLE)

Exploring Australian Culture

At Bancroft Elementary school when fourth grade students were studying animals, the art teacher, Kelly Walzl, taught a lesson on Australian aboriginal paintings to further extend concepts learned in their science units. At the beginning of the lesson, she read The Singing Snake, a book by Stefan Czernicki and Timothy Rhoades. This book is a folk tale about how the animals of Australia help an old aborigine create a musical instrument which is called a didgeridoo. The illustrations in the book resemble the aboriginal paintings from Australia.

While the art teacher read the story, the students also listened to a recording entitled Didgeridoos: Sounds of the Aborigine. After the story, the students discussed the instrument described in the book as well as the musical sounds heard on the recording. All the different animals mentioned in the folk tale were also discussed. Using a book about Australia, the students were able to examine and analyze the actual appearance of the animals described in the story. Looking at a reproduction of an aboriginal painting, students described similarities and differences between the images in the photographic print and those illustrated in the paintings.

Each student then chose an animal from Australia as subjects for a painting which would be done using the methods of the aborigine people. Reference books were available for students to use in researching details and characteristics of the animals they had selected to draw and paint.

As the children reflected upon their work at the conclusion of the project, they were asked to describe the animal they chose to illustrate in their work and relate how the images in their art work were either alike or different from those in The Singing Snake and Australian aboriginal paintings. Concepts learned in science were extended to learning in the visual arts curriculum through the study of how images and sounds are recorded and preserved in diverse cultures utilizing the subjects (animals) specific to a particular geographic area.

This vignette addresses Visual Arts Standards 4A, 4B, 4C; 3A and 3B; 5C;; 6 A and 6B; 1A and 1E; Music Standards 6A and 6E; and Geography Standards 1 and 3.

VISUAL ARTS STANDARD 4 GRADES 4-5
VIGNETTE (TEACHING EXAMPLE)

Chests...A Lesson in History and Art

In Delaware public schools, the fourth grade curriculum includes state history. In many schools, this is followed by American history in the fifth grade. Many of the art works created in colonial America and during the time of the Westward Expansion were functional household items. Quite frequently, the individual pieces--whether they were pottery, fabric, or made of wood--were decorated to reflect the cultural influences and geographical origins of the artisan.

Trunks or chests were brought to the New World as travelers immigrated from Europe, and the tradition was literally carried westward with the pioneers. Chests or receptacles used for storage of belongings and documents date back to ancient Egypt. During the Middle Ages, they housed religious relics and later were used to collect bridal dowries. In addition to precious personal belongings, they housed sewing supplies, needlework, and the goods to supply a future household when a young woman married.

In this lesson, students utilized their prior knowledge of design to create their own chests which would made of cardboard and embellished with acrylic paint. Utilizing the tradition of Pennsylvania German artisans who used manuscript illumination for their design inspiration, students divided their chests visually into thirds; the outer panels were repeated symmetrically and the central panel reflected the date of creation as well as the name of the artist.

Students were shown prints of ancient Egyptian furniture and reproductions of illuminated manuscripts from the Middle Ages. The students compared and contrasted the kinds of symbols used by the artists, and how the artists arranged the elements of their designs. They also discussed the similarities and differences between artists and craftsmen.

To begin work, students painted their cardboard shoe boxes and lids a wood-tone brown to simulate the construction material of early American chests. A variety of brushes, sponges, and tints and shades of acrylic house paint were used. While the boxes were drying, sketches were made to scale in order to plan the design of the ornamentation. During the next class, narrow-tipped markers were used to transfer their designs to the boxes. The surface decoration was finished with acrylic paint.

To complete the chests, students used heavy gauge tooling foil to make hinges, similar to those made by colonial blacksmiths. Many of the students used their colonial chests to house their own precious belongings and documents, reinforcing the concept that art can be both functional and aesthetically pleasing.

Resources: Colonial American Crafts by Judith Hoffman Corwin and The Art of Colonial America by Shirley Glubok.

This vignette relates to Standard 1A, 1C, 1D, and 1E; 2A, 2B, and 2C; and 4A, 4B, and 4C.

VISUAL ARTS STANDARD 4 GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Day of the Dead

Using pictures, three-dimensional artifacts, and sculptures depicting popular culture, Susan Fentzloff introduced her sixth graders at Bancroft Elementary School to the Mexican and South American celebration of the Day of the Dead. Connections were made in relation to original customs, the conquest by the Spanish, religion brought by to Mexico by the Spanish, how these traditions are incorporated into daily life by Mexicans and South Americans, how time changed and rearranged their values and customs, and popular culture and folklife today. The learning activities served as multicultural enrichment as well as a review of past knowledge gained in science, math, history, literature, and art.

The students compared this Mexican custom of honoring their dead with concepts of the dead and the celebration of Halloween in the United States. These traditional customs were then contrasted with ways people of other cultures celebrate the memory of their dead. They discussed why the various expressions for Day of the Dead were called folk art ; they considered the table decorations, decorations on the grave, candy decorations, sculptures, costumes. They knew that they did not have to agree with the traditions of a culture to appreciate learning about its customs. After observations, investigations, and research, each student created a diorama based on their knowledge of the skeletal system, the Mexican/South American celebration honoring their dead ancestors, a historical place or a place described in literature, and principles and elements of design. Through their study, students knew that dioramas were three-dimensional scenes in which figures, stuffed wildlife, or other objects are arranged naturalistically against a background.

After Mrs. Fentzloff and her students reviewed and summarized basic information about the skeletal system, mathematical knowledge about body proportion and relationships was also reviewed. Ideas that would make interesting background for diorama and the Day of the Dead celebration were explored. Information was pulled from students' prior study of history and literature. A demonstration of how to build a diorama using papier-mâché was done using some of the same materials used by Mexicans to create their folk art. A discussion of recycling sparked some creative ideas for materials.. Students discovered how to select a place for this celebration by getting books or information to make sure descriptions are accurately recorded. they learned how to make three-dimensional skeletons using clay or papier-mâché. Guiding questions might include: Does an artist show every bone in the body as a scientist would do in
making the skeleton? Does the Mexican/South American artist exaggerate the skeletal system? Do the clothes worn describe the celebration and person depicted?) The importance of bringing artistic unity to the total diorama depicting the celebration was emphasized.

As a part of the culminating activities, students identified works of art from the Mexican/South American culture showing Day of Dead celebration. Works by the printmaker Posada, by folk artists, and by popular food designers of candy were used. Students evaluated their own work as well as analyzed and appraised the completed project of one of their classmates using a form which included criteria and open ended questions. Students' dioramas were displayed for the total school to enjoy. This enhanced students' pride and self-esteem and brings closure to unit of study.

This vignette addresses Standards 4A, 4B, 4C,4D, and 4E; 1A, 1B, 1C, 1D, and 1E; 2A, 2B, and 2D; and 3A and 3B.

VISUAL ARTS STANDARD 4 GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Thè Mask: Our Other Face?

Mask making is traditionally one of the most popular topics for visual arts activities at all levels of instruction, kindergarten through twelfth grades. To enrich the quality of studio experiences and make the study of historical and cultural significance of masks more meaningful, Matt Blaine combined mask making with the study of bas relief sculpture in his Art II class at Seaford High School. In this unit, students learned about masks, their roles and purposes in various cultural contexts and historical time periods, and various techniques of design and construction.

A discussion of the uses of masks in a variety of world cultures ranged from thè ancient Greeks and Egyptians to the False Face Societies of Native Americans, Japanese theatre, and traditional and contemporary festival masks such as those used for Mardi Gras. A video presentation of the work of a contemporary New Mexican mask maker featured creations used at a California festival which included related music and dance as well. Various mask makers in the United States and Mexico were interviewed regarding their work and its place in their societies. A second video, Our Other Face: The Mask, enabled students to compare and contrast the diverse ways--functional, religious, ceremonial, and decorative, etc.--masks have been and continue to be used in various cultures.

In addition to the video presentations, students viewed slides of a broad range of masks and examined actual examples from various sources. Text and photographs from two books about animal and human gargoyle figures extended the study to include the concepts of bas relief sculpture. The books used were: Faces on Places: About Gargoyles and Other Stone Creatures by Suzanne Haldane, The Viking Press, NY, 1980 and Nightmares in the Sky: Gargoyles and Grotesques by Stephen King (text) and f-stop Fitzgerald (Photographs), 1988, Viking Penguin Inc., New York. In making comparisons between masks and bas relief figures which project slightly from their backgrounds, students found many similarities in the facial structures of the two.

As a preliminary activity to develop ideas and deepen understanding of bas relief sculpture, students sketched examples of masks and then developed a series of ten thumb nail sketches of masks they might design. From the sketches, four were selected and enlarged. Finally, the best of the enlargements was chosen. It was used to form a bas relief sculpture of the mask design using additive clay sculpture techniques. Finally, the finished sculpture was covered with plaster gauze; after the plaster hardened, the clay was removed leaving a thin gauze mask which was painted and finished with the addition of other materials to fashion horns, hair, etc. For more advanced students, an alternative sculptural technique would be to make a plaster mold in which the finished mask or gargoyle could be cast.

This vignette addresses 4A, 4B, and 4C; 1A, 1B, 1C, 1D, and 1E; 2A and 2C; 3A and 3B; 5A, 5B; 5C, and 5D; 6A.

VISUAL ARTS STANDARD 5 GRADES K-3 VIGNETTE (TEACHING EXAMPLE)

Pysanky: Colorful Eggs of the Ukraine

In southeastern Europe near Poland, Belarus, and Romania, Ukrainians have practiced the springtime tradition of intricately decorating eggs since ancient times. To pagan peoples, the egg yolk symbolized the sun and new life so they used pysanky --brightly colored, hand decorated eggs--in special ceremonies to honor the sun. The tradition of burying an egg before planting ensured good crops. Using decorated eggs around the home and giving them as gifts were believed to bring good luck, prosperity, and health to friends and family.

Raw, white eggs were carefully decorated using wax lines and dyes made of a variety of natural materials such as berries, leaves, bark, and onion skins. The bright colors and intricate symbols had special significance: red for love, black for remembrance, green for growth. Symbols included a broad range of plant, animal, and sun images, eternity symbols, and designs derived from a triangle. Wheat meant abundance, a chicken represented fertility, flowers symbolized love, and the animal image of a deer stood for prosperity. Using the head of a pin or a tiny metal funnel-shaped tool called a kitska, melted beeswax lines were drawn on the raw white eggs. Then the egg was dyed and allowed to dry. Additional symbols were drawn or solid areas waxed over to preserve the color of the dye. Each subsequent dye bath resulted in deeper colors or new shades achieved by overdyeing.

Making connections to the folk traditions of the Ukraine (Pysanky is also practiced in Poland, Lithuania, and Russia.), Debbie Hansen's third graders at W. Reilly Brown Elementary School analyzed symbols and investigated an art technique that has survived for centuries. The application of mathematical concepts involved determining how egg designs were divided and balanced symmetrically. Since time and classroom conditions inhibited the use of traditional pysanky tools and materials, the students created two-dimensional images using media that emulated the three dimensional volume of the egg form. Using a scratchboard or crayon etching technique, students divided and decorated an egg shape using pleasing color combinations. The overpainting was done in black, red, dark green, and yellow. After reviewing the concepts of symmetry and asymmetry, students used a straight edge and scribe to divide the egg into working sections. They sketched ideas before they started the etching process. Mrs. Hansen encouraged them to work in thirds leaving one part the color of the paint, one section with the paint scratched off, and the remaining area decorated with lines and symbols. The completed eggs were mounted on contrasting paper for display. Both the students and the instructor assessed the quality of the completed works using a rubric that focused on essential content for the unit.

This vignette addresses Standards 5A, 5B, 5C, 5D, and 5E; 1A, 1B, 1C, and 1D; 3A and 3B; 4A, 4B, 4C, and 4D; 6B.

VISUAL ARTS STANDARD 5 GRADES 4-5 VIGNETTE (TEACHING EXAMPLE)

Landscape Drawing

Since Woodbridge Elementary fourth grade students study land formations in Social Studies class, this presented an ideal opportunity for Kyle Dougherty's art classes to view, discuss and create landscape drawings to deepen understanding and make meaningful learning connections. A display of two large landscape reproductions provided examples for the discussion of space in relation to foreground, middle ground and background. Students selected one landscape reproduction from a large pile on their tables. To check for understanding of the spatial concepts presented, Mrs. Dougherty called either foreground, middle ground, or background and students placed rulers in the corresponding location within their reproduction. After dividing the back of a sheet of drawing paper into three sections, students described the objects and colors of the foreground, middle ground and background areas of their reproductions in detail. They also listed titles, artists, and dates of their paintings. Student volunteers described their landscapes to the class and gave reasons for selecting a particular landscape from the pile. They made suppositions regarding the artist's intent in painting landscapes in a specific manner.

In a follow-up lesson, classes analyzed ways artists used size, proportion, converging lines, and areas of light or shadow to create depth in landscape paintings. Mrs. Dougherty asked students to recall or imagine a special landscape to draw. In order to reinforce learning in the use of converging lines and placement in relation to a horizon line, the landscape drawing requirements included trees as well as large, medium, and small objects along a road or river. People, animals, and buildings were optional. After sketching landscapes in pencil, students worked in crayon or colored pencils which allowed for small detail. Blending of colors, texture of foliage, and areas of light and dark served as a focus for use of color.

Students displayed their work for critique. Young artists volunteered to explain why their landscape had special meaning to them. The class looked for successful usage of converging lines in roads, rivers, and railroads. Students located examples of large, medium and small objects in appropriate grounds, use of creative texture in foliage, blending and areas of light and dark in the landscapes. Students verbalized their preferred choices and gave reasons for their selections based on concepts learned.

This vignette relates to Visual Arts Standards 5A, 5B, 5D, 5E; 1A, 1D; 2B and 6B.

VISUAL ARTS STANDARD 5 GRADES 4-5
VIGNETTE (TEACHING EXAMPLE)

Room Interiors

At Woodbridge Elementary, Kyle Dougherty introduced a lesson on collage by displaying reproductions of several works of art by the African American artist, Romare Bearden. After a discussion of biographical information about the artist, students described the objects seen in Bearden's works which depicted room interiors. The discussion included the influences of the artist's memories in creating the interiors. In their analyses, students identified areas of the work which included painting, cloth and material, magazine pictures, and photographs within the collages. As a part of the discussion, they reviewed the definition of collage.

After studying Bearden's work, Mrs. Dougherty asked the students to think of a room from any house or building that had special meaning or memories for them. Students created a small detailed pencil drawing of their room including furniture, fixtures, accessories, floor coverings, appliances, etc. Afterwards, students described in writing why they had specific memories or feelings about the room.

In the following weeks, students recreated their rooms in the style of Romare Bearden's room interiors. Requirements specified drawing and coloring some areas, including magazine cutouts, and utilizing fabric in their collages. Each student used different approaches in attacking and solving certain problems. Excitement increased as students searched for the perfect toy, item of furniture, lighting fixture or swatch of fabric. Room interiors included bedrooms, kitchens, dining rooms, nurseries, computer rooms, TV rooms, and bathrooms.

For display, Mrs. Dougherty mounted the students' collages and drawings together. Students shared memories and feelings connected with their room interiors, judged which collages exhibited quality craftsmanship, best use of design and color, which rooms appeared realistic, unusual, fantasy-like or most interesting.

This vignette addresses Visual Arts Standards 5A, 5B, 5C, 5D, and 5E; 1A, 1C, and 1E; 2A and 2B; 3A and 3B; 4A, 4B, and 4C.

VISUAL ARTS STANDARD 5 GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Communicating Feelings Through Shape and Color

At Bancroft Elementary, Kelly Walzl started a lesson on line, color, symbols, and feelings by introducing the art work of Russian artist, Wassily Kandinsky. Using several prints of Kandinsky's work displayed at the front of the room, she asked sixth grade students to look at the reproductions and choose the one they preferred. Then they wrote a brief description of the work, and how it made them feel. After approximately ten minutes, students volunteered to read their descriptions. A discussion of how artists use lines and color to convey their feelings followed. The work of Kandinsky was particularly appropriate for such an analysis since his work was completely and intentionally nonrepresentational. The artist's bold use of line, color,
and shape reflected a wide range of feelings.

After studying Kandinsky's work, the students received the outline drawings of the silhouettes of their heads created the week before as students finished their work. After a review of techniques of watercolor painting, the students created a nonobjective painting within their silhouette shape using lines, shapes, and colors to represent expressively how they felt being sixth graders.

When the students received their work the next week, and they analyzed a classmate's work. The goal was for them to interpret how that student felt when creating the painting.

Then the students carefully cut out their silhouette, leaving the background in a single piece. They glued the positive shape (silhouette) to a piece of black paper and the negative shape (background) to a white piece of paper. Students then discussed different ways symbols could represent a person's thoughts or describe how someone feels. Students drew symbols inside the negative shape of the silhouette to express their thoughts and feeelings about being a sixth grader.

The following week using a display of their art works, students reflected on their own work and that of their peers, and discussed meanings and interpretations with their classmates. They compared symbolic representations and a wide range of individual expressions of what is means to be a sixth grader.

This vignette addresses standards 5A, 5D, and 5E; 3 A and 3B; 2B and 2C; and 1D.

VISUAL ARTS STANDARD 5 GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Moods and Feelings: Self Portraits

At Woodbridge Elementary School, a language arts unit on moods and feelings inspired Kyle Dougherty's sixth grade students to explore their own feelings through a series of self-portraits in visual arts class. Using a display of different kinds of formal portraits, students analyzed and described characteristics of each one including estimation of the ages of sitter, styles of clothing, facial expressions, economic status, whether the portrait was a bust or full figure, and possible reasons why each portrait had been painted. Students agreed that portraits record and preserve history and memories of family and friends.

After reviewing the use of guidelines, highlights, and shadows, students created realistic self-portraits using pastels. Using mirrors, students observed carefully and included details of clothing, facial features and expressions, hair styles, skin tones, and eye colors. Each student portrait was displayed in a classroom exhibit. After analyzing their own work and the work of their peers, students discussed whether or not they had been successful in rendering a realistic portrait of themselves. As a part of their critique, they highlighted areas of success and identified areas that needed improvement.

During subsequent lessons, students viewed a series of portraits displayed in rapid succession. Students took note s on what emotions or moods the sitters conveyed and the colors used in each of the portraits. The works of Vincent Van Gogh then provided the ultimate inspiration for the creation of mood portraits. Students read biographical information which highlighted important contributions and events in the life of the artist. They analyzed his use of color to express moods and emotions as well as his thick, bold application of color, sometimes spread with his fingers. As part of an in depth study of one specific artist, students compared and contrasted several Van Gogh self-portraits.

Students identified a mood or emotion they wished to express in a self-portrait and chose a limited color scheme to depict that mood. They quickly sketched distorted, simplified facial features on cardboard. Working spontaneously and rapidly using a mixture of glue, flour and tempera paint, students used popsicle sticks and their fingers to apply the thick paint to create expressive self portraits.

In writing, students analyzed and critiqued both portraits--realistic and expressive--and judged which portrait was most successful or appealing to them. Students described how mood influenced their color choices and discussed the significance of facial expression when creating self-portraits which reflected a specific mood.

This vignette addresses Visual Arts Standards 5A, 5B, 5C, 5D, and 5E; 1A, 1C, 1D, and 1E, 3A and 3B; 4A; and 6B.

VISUAL ARTS STANDARD 5 GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

A Process Of Art Criticism

Early in the school year, George Shotzberger introduced his visual art class at Smyrna High School to art criticism. Using four steps of criticism (description, analysis, interpretation, and judgment), students learned to assess their own works of art, as well as those of others. Students compared the four steps of art criticism to the scientific method of inquiry used in their science classes. A discussion of essential questions occurred at each step of the critical process: What do I see? (description); How is the work organized? (analysis); What is happening? What is the artist trying to say? (interpretation); and What do I think of the work? (judgment). Students looked for similarities between the two modes of investigation in science and the visual arts. Students wrote reports and explained and presented their findings in the form of a skit where they worked in pairs to dramatize the scientific and artistic procedures.

Using a reproduction of Henri Matisse's The Red Studio displayed at the front of the classroom, the teacher asked students to study the print and note their observations using the four steps of art criticism. The following questions comprised the descriptive category: What do you see? What medium did Matisse use? What is the size of the painting? How much space would the painting fill on their walls at home? Students listed everything they saw in the studio, writing down all facts observed. During analysis they examined: How is the work organized? What kind of shapes stand out? Are there any negative spaces? Why did the artist choose the hues that you see? How does value affect this painting? As they sought to interpret the work, students considered: What is happening? What is the artist trying to say? Students wrote paragraphs which explained their interpretations of the work based on clues collected as well as
their own ideas. During the final phase of the critical process, judgment, students asked: How effective is this work? Why? Students used one or more theories of art (Imitationalism, Formalism, and Emotionalism) to defend their assessment of this painting.

Following the critical examination of Matisse's work, Mr. Shotzberge asked atudents to think about their own rooms at home for use as subjects in a work of art. What color would best represent the room? What things would be in the room? Using fadeless colored art paper and oil pastels, students made a drawing that depicted important objects in their rooms. After they had finished working, they exchanged drawings and wrote a critique of their peer's work using the four steps of art criticism.

This vignette addresses Standards 5A, 5B, 5C, and 5D; 1A, 1B, 1C, 1D and 1E; 2A, 2B, and 2C; and 3B.

VISUAL ARTS STANDARD 6 GRADES K-3 VIGNETTE (TEACHING EXAMPLE)

Weaving A Bagpipe Tartan

As a part of a cross-curricular study of traditional family life and culture in the Scottish highlands, second graders in Betty Bosch's class at Forest Oak Elementary School explored social studies, visual arts, and music concepts. The study of Scottish clans in social studies included an exploration of tartan plaids used to make kilts, weaving techniques, and the traditional music of the highlands played on bagpipes. A film depicting life in the Scottish highlands provided information regarding traditional costumes and everyday customs. Listening to authentic Scottish music played on the bagpipes brought the sounds of another culture into the classroom.

Mrs. Bosch divided the class into "clans" of six or seven children. Each clan adopted a Scottish surname chosen from suggestions made by various clan members; they also designed a banner to identify their particular clan. An elected "chief" passed out supplies, collected homework and class work, and facilitated cooperation and participation within the group.

The study of Scottish culture offered an excellent opportunity to introduce simple weaving techniques and reinforce the concepts of pattern and repetition. An examination of various fabrics and other woven objects offered opportunities for analyzing different kinds of pattern and weaving. A display of baskets, rugs, and looms illustrated various methods and purposes for weaving. The specific patterns which are characteristic of tartan plaids offered rich opportunities for students to analyze and identify different combinations of colors. Each student will create a tartan plaid design using cut paper strips. Each clan selected a plaid for identification, keeping with Scottish highlands tradition. The cooperative learning activities of selecting a clan name and choosing a tartan from the students' designs will promote bonding of clan members and forge a stronger group identity.

The students will create their tartan by weaving strips of construction paper. Each group will choose a family of colors to represent their "clan". With the aid of a one inch tag board straight edge, students draw lines longitudinally one inch apart, leaving a one inch space uncut on each end. Students cut along each of these lines to create the warp. Individual paper strips--the weft--were woven through the stationary warp using an over-under technique alternating each strip so that the pattern in each row is opposite the previous one. The student created a tartan plaid design using the colors chosen by the clan. Each student arranged the colors to create a distinctive pattern. After they completed the weaving, they cut it into the shape of a bagpipe with tubes and horns to be added afterward. A display of the individual tartans hung over the clan's table, but the group selected a single pattern to represent the family clan as a group.

This vignettes relates to Visual Arts Standards 1A, 1B, 1C, and 1E; 2A, 2B, 2C; 4A, 4B, 4C, and 4D and 6B; Music Standards 6A and 6E; and Geography Standards 1 and 3.

VISUAL ARTS STANDARD 6 GRADES 4-5 VIGNETTE (TEACHING EXAMPLE)

Computer Applications for the Art Room

For Laura Williams, visual arts teacher at North, Hartly, and East Dover Elementary Schools in the Capital School District, the inclusion of technology as a tool in the art room was a logical extension of her integrated approach to instruction. Although the amount and type of equipment varies between schools, she has found the school faculty members to be flexible and willing to alter the regular schedule of the computer labs at each school site to accommodate use by the art classes. Therefore, elementary visual arts students have access to technological equipment for use as electronic art media several times throughout the year.

After a review of color mixing and brief summaries of optical illusions and the evolution of the art form, pointillism, Mrs. Williams introduced her students to the work of the French painter, Georges Seurat. Students then created pointillistic works of art using felt tip markers and then on the computer using Kid Pix. The options offered by the computer program enabled students to be precise; they could easily create secondary and tertiary colors from primary colors. The use of electronic tools greatly enhanced the speed of execution.

As an extension of a previous study of M.C. Escher when students created two way translation tesselations by hand, fourth graders explored new options on the computer. Using the program "Tesselmania," students related their prior experiences of creating tesselations on paper by hand to the more complicated designs made possible with the use of the computer. Using an Escher website, students investigated a wide range of works by this artist/mathematician--far more than were accessible or affordable in print form for the classroom. To further expand the possibilities for learning, Mrs. Williams constructed a webpage to allow students to have access to electronic galleries for the study, analysis, and critique of works of art by artists from various cultures, times, and places. Not only does the website provide rich opportunities for accessing resources beyond the reach of the classroom walls, those materials can be used as content for written and oral discussions, comparisons, and evaluations.

This vignette addresses Standards 6B, 6C, 1A, 1B, 1C, 1D, and 1E; 4A, 4C, and 4E; and 5A, 5B, 5C, and 5D.

VISUAL ARTS STANDARD 6 GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Making Connections

Central Middle School seventh graders studied art for seven weeks as a part of an exploratory program. As each group of students rotated through the art department, visual arts teacher, Rosetta Roach, designed instruction that not only enables students to master art concepts, but also connected in meaningful ways to other subject areas in the curriculum.

In order to encourage students to apply concepts previously learned and actively engage their creative thinking, Mrs. Roach presented a fictional design problem: The art museum curator of outer space could find no living creatures other than those on the planet earth--a place where humans live in a crowded, polluted environment. Since there were no beings on other planets, there were no artists, and therefore, no works of art--a bleak cultural desert. Mrs. Roach challenged the students to create imaginary artist creatures to inhabit the different planets throughout the universe by synthesizing their knowledge of the visual and organizational components of art and design with the concepts learned about the solar system in science. They worked cooperatively to determine who would design the inhabitants of each known planet.
Everything designed had to combine art and science concepts to create fictional creatures for planet "X." The following considerations guided students as they used their imaginations to design outer space artists and their environments:

1. On which planet does your artist live?

2. Describe the atmosphere of the planet you have chosen (e.g., cold, hot; wet; dry). What colors would best represent this place? Why?

3. Based on scientific knowledge of the planet, what would your artist creature look like?

4. Illustrate the environment where the creature's home is located; does the creature have family or friends?

5. What kinds of art works might exist on your planet? What materials might be available for an artist to use?

If students wished to create a symmetrically balanced being, a transfer technique could be used to duplicate a mirror image of features or body parts by means of a rubbing process. After drawing their imaginary artist creatures, students used concepts learned in a previous lesson on color theory to paint them. Students formulated colors to meet the criteria of a particular environment using the primaries: red, yellow, and blue. To extend atmospheric possibilities or to create specific moods relative to a particular environment, they added black or white to the colors chosen.

To communicate information different from that provided with their visual images, students wrote several paragraphs describing their artist creatures and their fictional environments. Specific scientific conditions served as the basis for all imaginary characteristics. Visual art works and written narratives complemented each other in a student exhibit. Students connected visual arts knowledge, problem solving, and creative thinking skills in an imaginary context to scientific knowledge in another subject area.

This vignette addresses Visual Arts Standards 6A and 6B; 1A and 1B; 2A, 2B, 2C; Science Standard 4; and English Language Arts Standard 1.

VISUAL ARTS GLOSSARY

Aesthetics - "A branch of philosophy that focuses on the nature of beauty, the nature and value of art, and the inquiry processes and human responses associated with those topics."1

Analysis - "identifying and examining separate parts as they function independently and together in creative works and studies of the visual arts."2

Arts disciplines - specialized areas of instruction and learning within the context of the visual and performing arts: dance, music, theatre, and the visual arts.

Characteristics - the distinguishing features or qualities of a work of art.

Commercial art - "work in the area of graphic communication and/or utilitarian or reproductive art forms. A distinction is often made between a commercial artist and a fine artist, who produces unique works for their own merit, not for commercial purposes."3

Context - "A set of interrelated conditions (such as social, economic, political) in the visual arts that influence and give meaning to the development and reception of thoughts, ideas, or concepts, [thereby defining] specific cultures and eras."4

Create - "To produce works of visual art using materials, techniques, processes, elements [and organizational components of art and design], and analysis; the flexible and fluent generation of unique, complex, or elaborate ideas."5

Critical processes - the reflective processes of observation, description, analysis, interpretation, and evaluation of works of art.

Culture - the sum total of ways of living built by a group of human beings and transmitted from one generation to another.

Design - "the structure of art . . . [made up of] its elements (its parts and how they work), and its principles (the ideas that show us how to use the elements). The elements and principles work together . . . Design is. . . in nature, [the] environment, in works of art." "Design has narrower meanings [such as] simply putting things together [or] organizing the parts of a work..."6

Disciplines - specialized areas of instruction and learning such as the visual and performing arts, English language arts, social studies, science, mathematics, foreign languages, etc.

Media - Art materials; resources used in the creation and study of visual art such as paint, clay, cardboard, canvas, film, videotape, models, watercolors, wood, and plastic. Art media are also broad categories for grouping works of art according to the art materials used"8 (e.g., painting, drawings, ceramics, printmaking, etc.).

Organizational components of art and design - balance, unity, contrast, pattern, emphasis, movement, and rhythm. The organizational components of art and design are used as general guidelines for putting together the various visual components of art and design.9

Qualities - characteristics or attributes that distinguish [a work of art]

Studio skills - technical competencies used in the production of works of art (e.g., cutting, pasting, drawing, painting, molding, etc.).

Subjects - "the [topic or] subject of a composition [or work of art]; what the artist wants to

communicate."10

Symbols - words, numbers, or images used to represent something else (e.g., ideas, concepts, objects, events, etc.).

Techniques - "any method, [process,] or system of working with materials."11

Visual arts problems - Specific challenges based in thinking about and using visual arts components.

Visual art skills - cognitive, affective, and psychomotor competencies necessary for the producing, responding to, and assessing works of art (e.g., cutting, pasting, drawing, painting, molding; reflection, description, analysis, evaluation etc.).

Visual components of art and design - line, color, value, shape and form, space, and texture. These are the tools artists use for making statements and expressing ideas visually.7

Works of art - pieces of art such as paintings, drawings, prints, video, conceptual, etc.

1,2,4,5,8 National standards for arts education: What every young American should know and be able to do in the arts. (1994). Music Educators National Conference. Reston, VA, p. 82.

3,6,7,9,10,11 Gatto, J. A., Porter, A. W., & Selleck, J. (1987). Exploring visual design (2nd Ed.). Worcester, MA: Davis Publications, Inc., pp. 250, 7-8, 16, 10, 253.

Visual and Performing Arts Content Standards

THEATRE STANDARDS K-12

"Theatre, the imagined and enacted world of human beings," is another art form in which students learn what it means to be a human being in vicarious settings where thoughts and feelings can be safely explored and experienced. Through role-playing, scriptwriting, and developing characters in particular circumstances, students create situations and actions that allow them to make sense of their world and to understand those who are different from them.

Children have an innate sense of drama. From an early age they create characters and stories to explore their worlds. "In an effort to create a seamless transition from the natural skills of dramatic play to the study of theatre," students in kindergarten through third grades improvise, create characters, develop action, explore situations, emotions, and experiences both like and different from their own, and reflect on their work through observation, discussion, and oral and written analysis. Students are taught to collaborate and cooperate, thus laying the groundwork for greater independence and positive group interaction.

In grades four and five, children use skills of oral and written expression, improvisation, and role playing to write, direct, produce, analyze, and critique their work using theatre education to make sense of their developing selves and their places in communities.

Young people in grades six through twelve are not always ready to articulate who they are and what they want to be. Theatre education provides a creative and focused discipline in which students explore identities and their roles in the worlds in which they live through scriptwriting, acting, directing, designing, and producing theatre for their peers and invited audiences. Students study scripts and theatre history; they learn to make artistic choices as well as how to critique dramatic works. Through theatre education, students leave high school with practical experiences where they worked from an idea or text to create a presentation, learning in the process how motivation, self-discipline, oral and written communication, and collaboration affect the quality of performance.

1Ideas and selected quotations in this introduction are based on National Standards For Arts Education: What Every Young American Should Know and Be Able to Do in the Arts, pages 30, 46, and 64.

MUSIC STANDARDS K-12

STANDARD 1: Students will improvise and write scenes, scenarios, and/or plays.

STANDARD 2: Students will act in formal or informal presentations.

STANDARD 3: Students will design and build environments for informal or formal presentations.

STANDARD 4: Students will direct by envisioning and realizing improvised or scripted scenes.

STANDARD 5: Students will manage and produce informal or formal presentations.

STANDARD 6: Students will compare and integrate art forms.

STANDARD 7: Students will assess the characteristics of theatre, evaluating productions and audience response.

STANDARD 8: Students will understand theatre works in relation to cultures, times, and places.

THEATRE STANDARD 1 - GRADES K-3

Students will improvise and write scenes, scenarios, and/or plays

Indicators of Achievement:

Making and writing plays involves the processes of planning, improvising, adapting, recording through writing, taping, or other means, and refining scripts. The scripts for student-generated plays are based on personal and shared experiences, heritage, and imagination, as well as literature and history. The narrative elements of a play are plot, character, theme, conflict, tension and suspense, climax, resolution, setting, etc. Different types of plays (e.g. comedy, drama, musical theatre, opera) could be constructed.

Students will:

A. understand the structure of a play by viewing a performance;
B. explore and understand possible sources for play making;
C. make a play by improvising characters, environments, and situations;
D. recognize the importance of collaboration; and
E. identify different types of plays (e.g., comedy, drama, musical theatre, opera).

THEATRE STANDARD 2- GRADES K-3

Students will act in informal or formal presentations.

Indicators of Achievement:

Acting focuses on developing, communicating, and sustaining characters.

Students will:

A. define and distinguish the vocal, physical, intellectual, and emotional traits of various characters;
B. develop the skills of memory and sensory recall;
C. imagine and enact characters and their relationships in given environments;
D. learn how to pursue an objective using different tactics.

THEATRE STANDARD 3 GRADES K-3

Students will design and build environments for informal or formal presentations.

Indicators of Achievement:

Designing and building environments for informal or formal presentations includes conceptualizing, developing, and realizing various contexts.

Students will:

A. examine an environment or space to determine movement patterns and communication facilitation;
B. select, organize, and invent scenery and props for an environment;
C. use traditional and nontraditional types and sources of sound and lighting to communicate locale and mood for imagined environments; and
D. use costumes and makeup to communicate character and mood.

THEATRE STANDARD 4 GRADES K-3

Students will direct by envisioning and realizing scenes.

Indicators of Achievement:

Students will:

A. explain the meaning of improvised or scripted scenes, scenarios, and/or plays;
B. make staging choices (i.e., blocking, movement, choreography) to convey meaning;
C. explain character action and relationships; and
D. identify and explain narrative elements.

THEATRE STANDARD 5 GRADES K-3

Students will manage and produce informal or formal presentations.

Indicators of Achievement:

Managing and producing informal and formal presentations includes maximizing creative use of space, personnel, time, finances, and materials; and planning, organizing, and marketing.

Students will:

A. collaborate to plan and organize space for an audience to experience informal presentations, and
B. promote an informal presentation.

THEATRE STANDARD 6 GRADES K-3

Students will compare and integrate art forms

Indicators of Achievement:

Within the processes of comparing and integrating art forms, students will analyze methods of presentation for theatre, electronic media (e.g., film, television, radio, computer), and other art forms (dance, music, and visual arts).

Students will:

A. identify the basic characteristic elements of the various art forms;
B. select movement, music, and/or visual elements to enhance the mood of a classroom dramatization; and
C. discuss the dramatic art forms of theatre, film, and television;
D. recognize how the meaningful integration of visual and performing arts concepts and skills with knowledge in other disciplines provides essential tools for the workforce and improves the quality of everyday life.

THEATRE STANDARD 7 GRADES K-3

Students will respond to, describe, analyze, interpret, and evaluate theatre works and performances.

Indicators of Achievement:

Students will:

A. identify and describe the elements of dramatic presentations, and
B. share individual responses to dramatic presentations.

THEATRE STANDARD 8 GRADES K-3

Students will understand theatre works in relation to cultures, times, and places.

Indicators of Achievement:

Students will:

A. recognize that the theatre arts have a history;
B. describe characteristics of theatre pieces which identify themes belonging to particular cultures, times, and places;
C. explain how cultures, times, and places influence theatre arts;
D. understand that communication (e.g., verbal, nonverbal, written) is a part of daily life; and
E. examine theatre arts careers and the roles of drama professionals in society.

THEATRE STANDARD 1 GRADES 4-5

Students will improvise and write scenes, scenarios and/or plays

Indicators of Achievement:

Making and writing plays involves the processes of planning, improvising, adapting, recording through writing, taping, or other means, and refining scripts. The scripts for student-generated plays are based on personal and shared experiences, heritage, and imagination, as well as literature and history. The narrative elements of a play are plot, character, theme, conflict, tension and suspense, climax, resolution, setting, etc. Different types of plays (e.g., comedy, tragedy, musical theatre, opera) could be constructed.

Students will:

A. recognize the structure of a play in a written format;
B. understand how play making is based on personal and shared experience and imagination;
C. record the improvised movement and/or dialogue of a play through writing, taping, or other means;
D. recognize the importance of collaboration
E. identify, compare, and contrast different forms of plays.

THEATRE STANDARD 2 GRADES 4-5

Students will act in formal or informal presentations.

Indicators of Achievement:

Acting focuses on developing, communicating, and sustaining characters.

Students will:

A. explore the dialogue and actions of characters in a dramatic text;
B. develop the skill of concentration to enact a created character;
C. use variations of movement, gesture, and vocal expression (e.g., pitch tempo, and tone) to create different characters; and
D. examine how characters use different tactics to accomplish their objectives.

THEATRE STANDARD 3 GRADES 4-5

Students will design and build environments for informal or formal presentations.

Indicators of Achievement:

Designing and building environments for informal or formal presentations includes conceptualizing, developing, and realizing various contexts.

Students will:

A. imagine, design, and construct environments to communicate locale and mood;
B. select, organize, and invent traditional and nontraditional types and sources of sound and lighting for improvised scenes; and
C. select, organize, and invent appropriate costumes and makeup for scripted scenes.

THEATRE STANDARD 4 GRADES 4-5

Students will direct by envisioning and realizing improvised or scripted scenes.

Indicators of Achievement:

Students will:

A. explain the meaning of improvised or scripted scenes, scenarios, and/or plays;
B. make staging choices (i.e., blocking, movement, choreography) to convey the meaning of improvised scenes;
C. identify character relationships in scenes;
D. identify elements of dialogue (e.g., dialect, regionalism, rhythm, meter, connotation) in scenes; and
E. develop directorial vision and production concept.

THEATRE STANDARD 5GRADES 4-5

Students will manage and produce informal or formal presentations.

Indicators of Achievement:

Managing and producing informal and formal presentations includes maximizing creative use of space, personnel, time, finances, and materials; and planning, organizing, and marketing .

Students will:

A. collaborate to plan and organize successful house and front-of-house activities (e.g., tickets, programs, ushers, and sales) for informal or formal productions; and
B. investigate methods for advertising (e.g., print, electronic media, etc.) formal or informal productions.

THEATRE STANDARD 6 GRADES 4-5

Students will compare and integrate art forms.

Indicators of Achievement:

Within the processes of comparing and integrating art forms, students will analyze methods of presentation for theatre, electronic media (e.g., film, television, radio, computer), and other art forms (dance, music, and visual arts).

Students will:

A. discuss how the characteristic elements of the various art forms express ideas and emotions;
B. incorporate elements of dance, music, and visual art forms in an informal presentation;
C. identify the differences between a live performance of a play and an electronic presentation of it; and
D. recognize how the meaningful integration of visual and performing arts concepts and skills with knowledge in other disciplines provides essential tools for the workforce and improves the quality of everyday life.

THEATRE STANDARD 7 GRADES 4-5

Students will respond to, describe, analyze, interpret, and evaluate theatre works and performances.

Indicators of Achievement:

Students will:

A. explore how dramatic elements combine successfully to make a whole, and
B. examine how and why individuals respond differently to dramatic presentations.

THEATRE STANDARD 8 GRADES 4-5

Students will understand theatre works in relation to cultures, times, and places.

Indicators of Achievement:

Students will:

A. explore the specific relationships of theatre arts to various cultures, times, and places;
B. classify specific theatre pieces as belonging to particular cultures, times, and places;
C. identify and illustrate ways cultures, times, and places influence theatre arts;
D. understand the importance of role playing in daily communication; and
E. examine theatre arts careers and the roles of drama professionals in society.

THEATRE STANDARD 1 Grades 6-8

Students will improvise and write scenes, scenarios, and/or plays.

Indicators of Achievement:

Making and writing plays involves the processes of planning, improvising, adapting, recording through writing, taping, or other means, and refining scripts. The scripts for student-generated plays are based on personal and shared experiences, heritage, and imagination, as well as literature and history. The elements of the structure of a play are plot, character, theme, conflict, tension and suspense, climax, resolution, setting, etc. Different types of plays (e.g., comedy, tragedy, musical theatre, opera) could be constructed.

Students will:

A. recognize the structure of a play in a developed script;
B. understand how play writing is based on cultures, times, and places;
C. Improvise or write a play using characters, environments, actions, and situations that create tension and suspense;
D. recognize the importance of collaboration; and
E. compare and contrast different types of plays.

THEATRE STANDARD 2 GRADES 6-8

Students will act in formal or informal presentations.

Indicators of Achievement:

Acting focuses on developing, communicating, and sustaining characters.

Students will:

A. synthesize dialogue and action to discover, explain, and justify the motivations and actions of the character;
B. demonstrate various acting skills (e.g., memory and sensory recall, concentration, and motivation) to create believable characters;
C. invent believable behavior based on diverse interactions, ethical choices, and emotional responses of characters described in a written script; and
D. Analyze ways that characters use different tactics to accomplish their objectives.

THEATRE STANDARD 3 GRADES 6-8

Students will design and build environments for informal or formal presentations.

Indicators of Achievement:

Designing and building environments for informal or formal presentations includes conceptualizing, developing, and realizing various contexts.

Students will:

A. examine an environment or space to determine movement patterns and facilitate communication in front-of-house and back-of-house (e.g., acoustics, headsets, blocking, back stage traffic)
B. imagine, design, and/or construct environments to communicate locale and mood;
C. use traditional and nontraditional types and sources of sound and lighting for improvised or scripted scenes; and
D. use traditional and nontraditional costumes and makeup based on setting and mood to create an appropriate environment for improvised or scripted scenes.

THEATRE STANDARD 4 GRADES 6-8

Students will direct by envisioning and realizing improvised or scripted scenes.

Indicators of Achievement:

Students will:

A. explain the meaning of improvised or scripted scenes, scenarios and/or plays;
B. make staging choices to convey the meaning of scripted scenes;
C. identify character relationships and explain motivations in scripted scenes;
D. identify narrative elements in scripted scenes; and
E. develop directorial vision and production concept.

THEATRE STANDARD 5 GRADES 6-8

Students will manage and produce informal or formal presentations.

Indicators of Achievement:

Managing and producing informal and formal presentations includes maximizing creative use of space, personnel, time, budget, and materials; and planning, organizing, and marketing .

Students will:

A. collaborate to plan and organize successful rehearsal schedules and meet deadline responsibilities for informal or formal productions; and
B. collaborate to create a realistic marketing plan within a given budget for a production.

THEATRE STANDARD 6 GRADES 6-8

Students will compare and integrate art forms.

Indicators of Achievement:

Within the processes of comparing and integrating art forms, students will analyze methods of presentation for theatre, electronic media (e.g., film, television, radio, computer), and other art forms (dance, music, and visual arts).

Students will:

A. analyze the contributions of the various art forms within a theatrical production (e.g., scenery, lighting, music, dance costumes);
B. incorporate elements of dance, music, and visual arts to express ideas and emotions in improvised and scripted scenes;
C. compare two electronic media presentations of the same play; and
D. recognize how the meaningful integration of visual and performing arts concepts and skills with knowledge in other disciplines provides essential tools for the workforce and improves the quality of everyday life.

THEATRE STANDARD 7 GRADES 6-8

Students will respond to, describe, analyze, interpret, and evaluate theatre works and performances.

Indicators of Achievement:

Students will:

A. develop and use criteria for evaluating dramatic presentations, and
B. compare individuals' (e.g., students, guest lecturers/performers, teachers) responses to their own dramatic presentations and to other theatre presentations.

THEATRE STANDARD 8 GRADES 6-8

Students will understand theatre works in relation to cultures, times, and places.

Indicators of Achievement:

Students will:

A. examine and differentiate characteristics of drama in various cultures, times, and places;
B. discuss and place a variety of theatre works in their contexts in cultures, times, and places;
C. analyze how factors of culture, time, place, and the theatre arts influence each other;
D. investigate and analyze vocal and physical expression and their influence in communication; and
E. investigate the functions of the visual and performing arts in society; and
F. investigate ways in which theatre arts have an economic impact in society.

THEATRE STANDARD 1 GRADES 9-12

Students will improvise and write scenes, scenarios, and/or plays

Indicators of Achievement:

Making and writing plays involves the processes of planning, improvising, adapting, recording through writing, taping, or other means, and refining scripts. The scripts for student-generated plays are based on personal and shared experiences, heritage, and imagination, as well as literature and history. The narrative elements of a play are plot, character, theme, conflict, tension and suspense, climax, resolution, setting, etc. Different types of plays (e.g., comedy, tragedy, musical theatre, opera) could be constructed.

Students will:

A. demonstrate how individual elements (e.g., plot, theme, character, conflict, etc.) comprise the structure of a play;
B. analyze literature as a source for play writing;
C. write an original one-act play with clearly developed characters, specific setting, conflict, and resolution;
D. recognize the importance of collaboration; and analyze the development of dramatic forms from antiquity to the present.

THEATRE STANDARD 2 GRADES 9-12

Students will act in formal or informal presentations.

Indicators of Achievement:

Acting focuses on developing, communicating, and sustaining characters.

Students will:

A. dramatize the physical, emotional, intellectual, and social dimensions of characters found in dramatic texts;
B. demonstrate acting skills to create and sustain a character in an ensemble;
C. exhibit concentration and consistent believable behavior enacting a character from a written script; and
D. demonstrate different tactics a character might use to accomplish a specific objective.

THEATRE STANDARD 3 GRADES 9-12

Students will design and build environments for informal or formal presentations.

Indicators of Achievement:

Designing and building environments for informal or formal presentations includes conceptualizing, developing, and realizing various contexts.

Students will:

A. examine an environment or space to determine movement patterns and facilitate communication in front-of-house and back-of-house (e.g., acoustics, headsets, blocking, back stage traffic);
B. construct scenery and props based on an analysis of plays from a variety of cultures, times, and places;
C. use traditional and nontraditional types and sources of sound and lighting for a formal theatre presentation or theatre work; and
D. use traditional and nontraditional costumes and makeup to create an appropriate environment for a formal theatre presentation or theatre work.

THEATRE STANDARD 4 GRADES 9-12

Students will direct by envisioning and realizing improvised or scripted scenes.

Indicators of Achievement:

Students will:

A. explain the meaning of improvised or scripted scenes, scenarios, and/or plays,
B. make staging choices to convey the meaning of formal theatre presentations or theatre works,
C. analyze character relationships and motivations in formal theatre presentations or theatre works,
D. analyze narrative elements formal theatre presentations or theatre works, and
E. develop directorial vision or production concept.

THEATRE STANDARD 5 GRADES 9-12

Students will manage and produce informal or formal presentations.

Indicators ofAchievement:

Managing and producing informal and formal presentations includes maximizing creative use of space, personnel, time, finances, and materials; and planning, organizing, and marketing .

Students will:

A. collaborate to coordinate backstage, on-stage, house, and front-of-house activities for informal and formal presentations; and
B. collaborate to develop and implement a marketing campaign for informal and informal presentations.

THEATRE STANDARD 6 GRADES 9-12

Students will compare and integrate art forms.

Indicators of Achievement:

Within the processes of comparing and integrating art forms, students will analyze methods of presentation for theatre, electronic media (e.g., film, television, radio, computer), and other art forms (dance, music, and visual arts).

Students will:

A. compare how the characteristic elements of the various art forms contribute to a specific production;
B. incorporate elements of dance, music, and visual arts to express ideas and emotions in improvised and scripted scenes in theatre works;
C. compare electronic media presentations to live performances; and
D. recognize how the meaningful integration of visual and performing arts concepts and skills with knowledge in other disciplines provides essential tools for the workforce and improves the quality of everyday life.

THEATRE STANDARD 7 GRADES 9-12

Students will assess the characteristics of theatre, evaluating productions and audience response.

Indicators of Achievement:

Students will:

A. develop and use criteria for evaluating a presentation's effectiveness in communicating ideas and emotions; and
B. analyze and explain how audience responses to a dramatic presentation can have an impact on that presentation.

THEATRE STANDARD 8 GRADES 9-12

Students will understand theatre works in relation to cultures, times, and places.

Indicators of Achievement:

Students will:

A. compare and contrast characteristics and purposes of the American drama;
B. analyze and explain the function of theatre presentations in various contexts (e.g., Broadway, off-Broadway, touring, regional theatre, summer stock, and community and educational theatre);
C. analyze dramatic works to understand various cultures, times, and places;
D. evaluate criteria for effective communication in relation to lifelong achievement; and
E. research and describe the range of theatre vocations and avocations in the present
F. investigate ways in which theatre arts have an economic impact in society.

THEATRE STANDARD 1 GRADES 9-12, ADVANCED

Students will improvise and write scenes, scenarios, and/or plays

Indicators of Achievement:

Making and writing plays involves the processes of planning, improvising, adapting, recording through writing, taping, or other means, and refining scripts. The scripts for student generated plays are based on personal and shared experiences, heritage, and imagination, as well as literature and history. The narrative elements of a play are plot, character, theme, conflict, tension and suspense, climax, resolution, setting, etc. Different types of plays (e.g., comedy, tragedy, musical theatre, opera) could be constructed.

Students will:

A. analyze and describe how the elements of the play contribute to the telling of a story;
B. evaluate how different sources are reflected in plays;
C. write an original theatre work with developed characters, specific setting, conflict, and resolution;
D. recognize the importance of collaboration; and
E. analyze and describe the development of dramatic forms from antiquity to the present.

THEATRE STANDARD 2 GRADES 9-12, ADVANCED

Students will act in formal or informal presentations.

Indicators of Achievement:

Acting focuses on developing, communicating, and sustaining characters.

Students will:

A. analyze and synthesize the physical, emotional, intellectual, and social dimensions of characters found in dramatic texts to justify the creative choices of the actors;
B. demonstrate the skills represented in accepted acting methods while creating and sustaining a believable character; and
C. create consistent characters from dramatic works of various genres across cultures, times, and places.

THEATRE STANDARD 3 GRADES 9-12, ADVANCED

Students will design and build environments for informal or formal presentations.

Indicators of Achievement:

Designing and building environments for informal or formal presentations includes conceptualizing, developing, and realizing various contexts.

Students will:

A. examine an environment or space to determine movement patterns and facilitate communication in front-of-house and back-of-house (e.g., acoustics, headsets, blocking, back stage traffic);
B. design and construct scenery based on an analysis of plays from a variety of cultures, times, and places;
C. create sound and light designs to represent or reflect a variety of cultures, times, and places; and
D. create costume and makeup designs to represent or reflect a variety of cultures, times, and places.

THEATRE STANDARD 4 GRADES 9-12, ADVANCED

Students will direct by envisioning and realizing scenes.

Indicators of Achievement:

Students will:

A. explain the meaning of improvised or scripted scenes, scenarios, and/or plays,
B. make staging choices to convey the meaning of theatre works from various periods and genres,
C. define and explore character relationships of theatre works from various periods and genres,
D. define and explore narrative elements of theatre works from various periods and genres, and
E. develop directorial vision and production concept.

THEATRE STANDARD 5 GRADES 9-12, ADVANCED

Students will manage and produce informal or formal presentations.

Indicators of Achievement:

Managing and producing informal and formal presentations includes maximizing creative use of space, personnel, time, finances, and materials; and planning, organizing, and marketing .

Students will:

A. collaborate to successfully create and implement all production schedules, stage management and front-of-house procedures for informal and formal presentations; and
B. describe and analyze the effects of publicity, study guides, programs, and physical environments on audience response and appreciation of dramatic performances.

THEATRE STANDARD 6 GRADES 9-12, ADVANCED

Students will compare and integrate art forms.

Indicators of Achievement:

Within the processes of comparing and integrating art forms, students will analyze methods of presentation for theatre, electronic media (e.g., film, television, radio, computer), and other art forms (dance, music, and visual arts).

Students will:

A. analyze how the characteristic elements of the various art forms contribute to a specific production;
B. incorporate elements of dance, music, and visual arts to express ideas and emotions in improvised and scripted scenes in an original theatre work; and
C. create an electronic media presentation; and
D. recognize how the meaningful integration of visual and performing arts concepts and skills with knowledge in other disciplines provides essential tools for the workforce and improves the quality of everyday life.

THEATRE STANDARD 7 GRADES 9-12, ADVANCED

Students will respond to, describe, analyze, interpret, and evaluate theatre works and performances.

Indicators of Achievement:

Students will:

A. compare the intentions of different formal and informal presentations and evaluate their effectiveness in communicating ideas and emotions; and
B. analyze how individual and audience response to the dramatic presentation can influence the assessment of that presentation.

THEATRE STANDARD 8 GRADES 9-12, ADVANCED

Students will understand theatre arts in relation to cultures, times, and places.

Indicators of Achievement:

Students will:

A. analyze and interpret works of drama and their impact on cultures, times, and places;
B. evaluate the effectiveness of specific theatre works within varied cultures, times, and places;
C. compare and contrast how students' works in the theatre arts are affected by their own cultures, times, and places;
D. analyze role playing, verbal and nonverbal expression, and body movement as tools for effective communication in various cultures; and
E. demonstrate knowledge, skills, and discipline needed to pursue a theatre career.

THEATRE STANDARD 1 - K-12 OVERVIEW

Students will improvise and write scenes, scenarios, and/or plays				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. understand the structure of a play by viewing a performance	A. recognize the structure of a play in a written format	A. recognize the structure of a play in a developed script	A. demonstrate how individual elements (e.g., plot, theme, character, conflict, etc.) comprise the structure of a play	A. analyze and describe how the elements of the contribute to the telling of a story
B. understand possible sources for play making	B. understand how paly making is based on personal and shared experience and imagination	B. understand how play making is based on cultures, times, and places	B. analyze literature as a source for play writing	B. evaluate how different sources are reflected in plays
C. make a play by improvising environments and situations	C. record the improvised movement and/or dialogue of an improvised play (e.g., writing, videotaping, drawing)	C. Improvise or write a play using characters, environments, actions, and situations that create tension and suspense	C. write an original one-act play with developed characters, specific setting, conflict, and resolution	C. write an original theatre work with developed characters, specific setting, conflict, and resolution
D. recognize the importance of collaboration	D. ->	D. ->	D. ->	D. ->
E. identify types of plays (e.g., comedy, drama, musical theatre, opera)	E. identify, compare, and contrast different types of plays	E. compare and contrast different types of plays	E. analyze the development of dramatic forms from antiquity to the present	E. analyze and describe the development of dramatic forms from antiquity to the present
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

THEATRE STANDARD 2 - K-12 OVERVIEW

Students will act in informal or formal presentations.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced Indicators of Achievement:** **Students will:**
A. Define and distinguish the vocal, physical, intellectual, and emotional traits of various characters	A. explore the dialogue and actions of characters in a dramatic text	A. combine dialogue with action to discover, explain, and justify the motivations and actions of the character	A. dramatize the physical, emotional, intellectual, and social dimensions of characters found in dramatic texts	A. analyze and synthesize the physical, emotional, intellectual, and social dimensions of characters found in dramatic texts to justify the creative choices of the actors
B. develop the skills of memory and sensory recall	B. develop the skill of concentration to enact a created character	B. demonstrate various acting skills (e.g., memory and sensory recall, concentration, and motivation) to create believable characters	B. demonstrate acting skills to create and sustain a character in an ensemble	B. demonstrate the skills represented in accepted acting methods while creating and sustaining a believable character
C. imagine and enact characters in their relationships in given environments	C. use variations of movement, gesture, and vocal expression (e.g., pitch, tempo, and tone) to create different characters	C. invent believable behavior based on diverse interactions, ethical choices, and emotional responses of characters described in a written script	C. exhibit concentration and consistent believable behavior enacting a character from a written script	C. create consistent characters from dramatic texts of various genres across cultures, times, and places
D. learn how to pursue an objective using different tactics	D. examine how characters use different tactics to accomplish their objectives	D. analyze ways that characters use different tactics to accomplish their objectives	D. demonstrate different tactics a character might use to accomplish a specific objective	D. compare and contrast the effectiveness of different tactics characters use to accomplish specific objectives
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

THEATRE STANDARD 3 - K-12 OVERVIEW

Students will design and build environments for informal or formal presentations.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. examine an environment or space to determine movement patterns and facilitate communication in front-of-house and back-of-house (e.g., acoustics, headsets, blocking, back stage traffic)	A. ->	A. ->	A. ->	A. ->
B. select, organize, and invent scenery and props for an environment	B. imagine, design, and/or construct environments to communicate locale and mood	B. imagine, design, and construct environments to communicate locale and mood	B. construct scenery and props based on an analysis of plays from a variety of cultures, times, and places	B. design and construct scenery and props based on an analysis of plays from a variety of cultures, times, and places
C. use traditional and nontraditional types and sources of sound and lighting to communicate locale and mood for imagined environments	C. select, organize, and invent traditional and nontraditional types and sources of sound and lighting for improvised scenes	C. use traditional and nontraditional types and sources of sound and lighting for improvised or scripted scenes	C. use traditional and nontraditional types and sources of sound and lighting for a formal theatre presentation or theatre work	C. create sound and light designs to represent or reflect a variety of cultures, times, and places
D. use costumes and makeup to communicate character and mood	D. select, organize, and invent appropriate costumes and makeup for improvised scenes	D. use traditional and nontraditional costumes and makeup based on setting and mood to create an appropriate environment for improvised or scripted scenes	D. use traditional and nontraditional costumes and makeup to create an appropriate environment for a formal theatre presentation or theatre work	D. create costume and makeup designs to represent or reflect a variety of cultures, times, and places
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

THEATRE STANDARD 4 - K-12 OVERVIEW

Students will direct by envisioning and realizing scenes.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. explain the meaning of scenes, scenarios, and/or plays	A. ->	A. ->	A. ->	A. ->
B. make staging choices (i.e., blocking, movement, choreography) to convey meaning	B. make staging choices (i.e., blocking, movement, choreography) to convey the meaning of improvised scenes	B. make staging choices (i.e., blocking, movement, choreography) to convey the meaning of scripted scenes	B. make staging choices (i.e., blocking, movement, choreography) to convey the meaning of formal theatre presentations or theatre works	B. make staging choices (i.e., blocking, movement, choreography) to convey the meaning of theatre works from various periods and genres
C. explain character action and relationships	C. identify character relationships in scenes	C. identify character relationships and explain motivations in scripted scenes	C. analyze character relationships and motivations in formal theatre presentations or theatre works	C. analyze character relationships of theatre works from various periods and genres
D. identify and explain narrative elements	D. identify elements of dialogue (e.g., dialect, regionalism, rhythm, meter, connotation) in scenes	D. identify narrative elements in scripted scenes	D. analyze narrative elements of formal theatre presentations or theatre works	D. analyze narrative elements of theatre works from various periods and genres
E. ->	E. develop directorial vision and production concept	E. ->	E. ->	E. ->
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

THEATRE STANDARD 5 - K-12 OVERVIEW

Students will manage and produce informal or formal presentations.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. collaborate to plan and organize space for an audience to experience informal presentations.	A. collaborate to plan and organize house and front-of-house activities (e.g., tickets, programs, ushers, and sales) for informal or formal productions	A. collaborate to plan and organize successful rehearsal schedules and meet deadline responsibilities for informal or formal productions	A. collaborate to coordinate backstage, on-stage, house, and front-of-house activities for informal and formal presentations	A. collaborate successfully create and implement all production schedules, stage management, and front-of-house procedures for informal and formal presentations
B. promote an informal presentation	B. investigate methods for advertising (e.g., print, electronic media, etc.) formal or informal productions	B. collaborate to create a realistic marketing plan within a given budget for a production	B. collaborate to develop and implement a marketing campaign for informal and formal presentations	B. describe analyze the effects of publicity, study guides, programs, and physical environments on audience response and appreciation of dramatic performances
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

THEATRE STANDARD 6 - K-12 OVERVIEW

Students will understand theatre arts in relation to other disciplines.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. identify the basic characteristic elements of the various art forms (e.g., dance, music, theatre, visual arts)	A. discuss how the characteristic elements of the various art forms express ideas and emotions	A. analyze the contributions of the various art forms within a theatrical production (e.g., scenery, lighting, music, dance, costumes)	A. compare how the characteristic elements of the various art forms contribute to a specific production	A. analyze how the characteristic elements of the various art forms contribute to a specific production
B. select movement, music, or visual elements to enhance the mood of a classroom dramatization	B. incorporate elements of dance, music, and visual art forms in an informal presentation	B. incorporate elements of dance, music, and visual arts to express ideas and emotions in improvised and scripted scenes	B. incorporate elements of dance, music, and visual arts to express ideas and emotions in improvised and scripted scenes in theatre works	B. incorporate elements of dance, music, and visual arts to express ideas and emotions in improvised and scripted scenes in an original theatre work
C. describe the dramatic art forms of theatre, film, and television	C. identify the differences between a live performance of a play and an electronic presentation of it	C. compare two electronic media presentations of the same play	C. compare electronic media presentations to live performances	C. create an electronic media presentation
D. recognize and value how the meaningful integration of visual and performing arts concepts and skills with knowledge in other disciplines provides essentials tools for the workforce and improves the quality of everyday life	D. ->	D. ->	D. ->	D. ->
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

THEATRE STANDARD 7 - K-12 OVERVIEW

Students will respond to, describe, analyze, interpret, and evaluate theatre works and performances.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. identify and describe the elements of dramatic presentations	A. know how dramatic elements combine successfully to make a whole	A. develop and use criteria for evaluating dramatic presentations	A. Develop and use criteria for evaluating a presentation's effectiveness in communicating ideas and emotions	A. compare the intentions of different informal and formal presentations and evaluate their effectiveness in communicating ideas and emotions
B. share individual responses to dramatic presentations	B. examine how and why individuals respond differently to dramatic presentations	B. compare individuals' (e.g., students, guest lecturers/performers teachers) responses to their own dramatic presentations and to other theatre presentations	B. analyze and explain how audience responses to a dramatic presentation can have an impact on that presentation	B. analyze how individual and audience response to the dramatic presentation can influence the assessment of that presentation
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

THEATRE STANDARD 8 - K-12 OVERVIEW

Students will understand theatre arts in relation to cultures, times, and places.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced Indicators of Achievement:** **Students will:**
A. recognize that the theatre arts have a history	A. identify characteristics of theatre arts to various cultures, times, and places	A. examine and differentiate characteristics of drama in various cultures, times, and places	A. compare and contrast characteristics and purposes of the American drama	A. analyze and interpret works of drama and their impact on cultures, times, and places
B. describe characteristics of theatre pieces which identify themes belonging to particular cultures, times, and places	B. classify specific theatre pieces as belonging to particular cultures, times, and places	B. discuss and place a variety of theatre works in their contexts in cultures, times, and places	B. analyze the function of theatre presentations in various contexts (e.g., Broadway, off-Broadway, touring, regional theatre, summer stock, and community and educational theatre)	B. evaluate the effectiveness of works within varied cultures, times, and places
C. explain how cultures, times, and places influence theatre arts	C. identify and illustrate ways cultures, times, and places influence theatre arts	C. analyze how factors of culture, time, place, and the theatre arts influence each other	C. Analyze dramatic works to understand various cultures, times, and places	C. compare and contrast how students' works in the theatre arts are affected by their own cultures, times, and places
D. understand that communication (e.g., verbal, nonverbal, written) is a part of daily life	D. understand the importance of role playing in daily communication	D. investigate and analyze vocal and physical expression and their influence in communication	D. evaluate criteria for effective communication in relation to lifelong achievement	D. analyze role playing, verbal and nonverbal expression, and body movement as tools for effective communication in various cultures, times, and places
E. examine theatre arts careers and the roles of drama professionals in society	E. examine theatre arts careers and the roles of drama professionals in society	E. investigate the functions of the visual and performing arts in society	E. research and describe the range of theatre vocations and avocations in the present	E. demonstrate knowledge, skills, and discipline needed to pursue a theatre career

F. ->	F. ->	F. Investigate ways in which theatre arts have an economic impact in society	F. ->	F. ->
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

THEATRE STANDARDS 1 & 2 GRADES K-3
VIGNETTE (TEACHING EXAMPLE)

DRAMA FROM NATURE

At Fairview Elementary School, Ms. Angstadt and Mr. P. combined two classes of second grade students to explore a nature trail. The students toured the school's nature site, searching for plant samples and small animals. When they return to the classroom, they talk about the plants and animals; they discuss how different kinds of living things can be useful to and sometimes dependent upon each other. Once they had worked with identification of all of these items, they were asked to choose a poem or song that reminded them of the things they had seen or experienced on the nature trail. Working in groups of four to six, they were then guided in the creation of a dramatization of the poem or lyrics they had chosen. Based on information in the poem or lyrics of a song, they created characters. Next they developed a script, rehearsed the roles of the characters, and formulated production needs such as props and sound effects. Their dramatizations were presented to their peers. The class, in turn, reviewed and critiqued each play presented. Then in another rehearsal period, each group reworked the script utilizing suggestions and criticisms made by the class. After the revision process, they developed characters or roles. All of the groups presented the scenes or plays to parents as a class activity on Earth Day. Possible literary resources might be Shel Silverstein's The Giving Tree, or poetry for children by Robert Louis Stevenson or A. A. Milne. Musical selections such as "The Dove That Flew Away," "Hop, Hop Squirrel," (Share the Music, Grade 2, Macmillan McGraw-Hill, 1995) and "The Sun Comes Leaping," and "Rabbit Footprints" (The Music Connection, Grade 2, Macmillan McGraw-Hill, 1995) are abundant and can be found in any elementary music text.

This vignette addresses Standards 1B and 1C; 2A and 2C; 3A, 3B, and 3C; 4B and 4C, 5A; 6B.

THEATRE STANDARD 1 GRADES 4-5
VIGNETTE (TEACHING EXAMPLE)

Oscar Winning Art History

To introduce a theatre and art history unit to fifth grade art students at Forest Oak Elementary School, Dave Kelleher ead Linnea in Monet's Garden by Christine Bjork and Lena Anderson. The teacher checked for understanding and stimulated conversation with the following questions: Why did the author write the book? Why does it include illustrations and photos? Why are there photos of real leaves? Why did the author use Linnea and Mr. Bloom if the book is about Monet? Would you tell a friend about this book? Why? Which parts of the book were most memorable?

Students were divided into groups of four or five. Each group chose an artist from a list provided by the teacher; the list was comprised of artists the students had studied previously. Information about the artist's life would serve as the basis for a brief drama. Each member of the group chose a particular aspect of the artist's life for investigation. Some possibilities were early years, quotes of inspiration, style with examples suitable for a skit, hardships and/or successes, and personality traits. Each student researched and recorded the information on note cards that will be used to write a script for a dramatization.

After the information was gathered, the groups wrote short skits that centered around the artist's life. Their performance had to last five to eight minutes. Students had to convey all important information through dialog and action in a manner appropriate to the style or life of the artist. In order to create a suitable environment for the production, each group created a set from brown kraft paper emulating the style of their artist. Information could be presented in a fictitious manner by means of such things as time machines, after hours in a museum where exhibits come to life, settings that relate to the artist (e.g., Dali inside a melting clock or Warhol in a grocery store surrounded by Campbell's soup cans).

Students performed for parents, administrators, and invited classes. The presentations were videotaped so that students could critique themselves later. Students completed an evaluation after the presentations, reflecting on the work of their own group, fellow teammates, and other groups. They also critiqued the video presentation and wrote comments regarding what they had learned through this study.

This vignette addresses Theatre Standards 1A, 1B, and 1C ;2A, 2B, and 2C; 3A and 3C; 5B; 6A and 6B; 7A; and 8D; Visual Arts Standards 1A, 1D, and 1E; 2A and 2B; 3B; 4A and 4C; 5A, 5B, 5C, and 5D; 6A and 6B; 7A; and English Language Arts Standards 1 and 3.

THEATRE STANDARD 1GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Dramatizing History From Literature

At William Henry Middle School, Linda Andres introduced a playwriting unit to her Advanced Composition and English (ACE Program) students with a study of Paula Fox's book, Slave Dancer. The book was based on the true story of a white boy kidnapped in 1840 to play his fife to "dance the slaves" who had been snatched from their homelands. The powerful stories of the slaves in this book, as well as those in To Be a Slave by Julius Lester provided information for students to use in writing their own plays in which they would become one of those blacks, stripped of the security of their families, good health, culture, and sense of place. Mrs. Andres had read Lester's work to students previously. To further supplement the literature selections used as historical background, students viewed segments of Roots and gathered more ideas for characters, settings, and dialogue.

In Sandra Ridgely's visual arts classes at William Henry, students made masks representing designs of various African cultures. For those students whose schedules did not include art, less elaborate box puppets were made in the ACE classroom. Playwriting was enhanced by the masks; students became the characters of the masks, and wrote plays in which they would use their masks.

Because these students had no previous playwriting experience, Mrs. Andres decided it would help students to build their scripts following the parts of a short story--introduction, rising action, climax, falling action, and ending. A review of the story line and the rules for dialogue followed. The Prentice-Hall Literature book provided guidelines for reading a play. Using knowledge of story-writing learned in earlier lessons and skills gained from reading and analyzing the play, The Phantom Tollbooth, the students worked cooperatively to write and present their plays. The students' gestures and body language enhanced the characters created in the masks or puppets bringing their plays to life during performances. The masks and puppets not only added another unique, creative dimension to each character, they were excellent devices to camouflage embarrassment and self-consciousness that students often feel when performing in front of their peers.

This vignette addresses Theatre Standards 1B, 1C, and 1D; 3C; 4A, 4C, and 4D; 7A; 8A, 8B, and 8C; Visual Arts Standards 1A, 1C, 1D, and 1E; 3A and 3B; 4A, 4B, and 4C; 5A; and 6B; and English Language Arts Standards 1, 2, 3, and 4.

THEATRE STANDARD 1 GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Original Absurdist Play Scripting and Production

At Glasgow High School, students in Trish Franey's tenth grade college prep English course, drama, focus their end-of-semester studies on modern American dramatic forms, including absurdism. Using skills and knowledge already gained in the course, students collaboratively synthesize and produce one-act absurdist plays.

The students begin their brainstorming on a Monday, develop, script, and rehearse for approximately thirteen class periods, and present their plays for the class on Friday of the third week. Students are encouraged to use the Drama Club's costumes and properties, to make them, or bring them from home. They use sound principles of group process to collaborate on the script and during production.

The play scripting and production process includes ten basic steps for which each student must obtain the signature of the teacher upon completion. This process helps keep students focused and assists them in meeting their deadlines. The writing process involves brainstorming, plot outline, setting, situation, character description, rough draft, revision, and final draft. Progress is checked at each step.

Students draw lots to determine a performance schedule and prepare publicity and programs for their productions. Before performances, each group selects a peer to evaluate their performance and script. The peer evaluator receives a copy of the script to read before the performance.

During performance, students exhibit excellent audience behavior. After the performance, the student actors remain in the "stage" area until evaluations are complete; the audience gives constructive oral criticism. Plays are limited to ten minutes, with a three to five minute critique. The students, the teacher, and a peer complete an evaluation of the performance using a teacher-developed rubric. Additionally, the teacher evaluates the script holistically.

This vignette addresses Standards 1A, 1B, 1C, and 1D; 2A, 2B, and 2C; 5A; 7A and 7B; 8A and 8B.

THEATRE STANDARD 2 GRADES 4-5
VIGNETTE (TEACHING EXAMPLE)

Preparing Students for Performance

Jane H. Grudzina, music and drama teacher at William Henry Middle School prepares students for performance by focusing on developing, communicating, and sustaining characters. The development of characters begins during auditions. After scripts of various plays are distributed, the director summarizes the personalities and essential motivations of the characters. In plays written for middle school, characters are usually simple; they may have little more than a single motivational trait. The director may point out that "Susie" is a little snob; "Prince Handsome" is shy; and the "Owl" is wise and thoughtful. (These character examples are fictional.) Using this information, students audition by reading their pieces in character as much as possible.

Once the cast is selected, the development of character continues during several read-throughs. Cast members identify "role models" for their characters--either people they know or characters on television or in movies. They are to observe these role models; listen to their voices to analyze tone, inflection, and voice placement; and watch the gestures of their head and hands, as well as posture. While some of the students' character development will be an imitation of these models, the director notes that professional actors and actresses do not merely imitate others, they become the character.

As students study and learn their lines, they discuss the meaning of the lines in terms of intent not for reading comprehension. Cast and director grapple with a number of questions about motive: "Is Susie really being nice?" "Is the Owl frightened at this point? Angry?" "Why do the stage directions tell Prince Handsome to shout here?" As the performers begin to understand their characters, they begin to add their own emotion to the role they are playing. The director invites "Susie" to think of a time when was treated unfairly or unkindly. How did it feel? Was there a lump in her throat or tears in her eyes? Did she speak softly or loudly? As the student considers these things, she can then supply emotion to the lines in the script; the student is now developing character.

Sustaining character is the next challenge. Sometimes, the character developed by a student performer may be no more than a string of imitated gestures and unrelated emotional recalls. In such as case, the student has not become the character; the character may be overacted, stereotypical, or dull. Here, the director may pause in rehearsal and role play with the actors.

Keeping a portrayal fresh after weeks of rehearsal becomes a challenge for young actors. To sustain the freshness of character development throughout the play, the director may allow students to switch characters temporarily. For a scene or two, Susie might play the Owl. The Owl could deliver Prince Handsome's lines, etc. By watching someone else play their part in a scene, the students gain a new outlook.

Temporarily, the director might also add a twist to a character. "Let's give the Owl a southern accent. Let's make Susie a 'Val Girl.'" The students have fun with the new character traits. They have to readjust their performance to accommodate the twist without sacrificing the character demanded by the script. Sometimes they find a trait they decide to keep which offers another opportunity for them to maintain the freshness of their characters.

During the last few weeks of rehearsal to help students overcome their discomfort at speaking slowly, projecting their voices, and exaggerating motions, the director might divide the cast into two groups. Half will become the audience and pretend to be their hard-of-hearing grandmother seated at the back of the theatre. The other half rehearses as usual on the stage. The "audience" critiques the "performances" for clarity in communicating characters to the hard-of-hearing grandmother at the back of the theater. Then the groups switch places. This activity enables students to communicate their characters more effectively.

Finally, during the actual performance students must communicate the characters they have been rehearsing. They have learned over the past several weeks that characters in plays are more like real people than other literary figures because there is no narrator to describe the character. Only the words and actions of the actor conveys the story to the audience. Not until after the first performance will the students know if they have successfully communicated a character to their audience. The house lights dim; the curtain opens; and middle school students are transformed. They have become Owls, Snobby Stepsisters, and Handsome Princes; they are actors and actresses.

This vignette addresses Standard 2A; 2B; 2C; and 2D.

THEATRE STANDARD 2GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Improvisations Based on A Midsummer Night's Dream

Pre-reading earning activities based on the text of A Midsummer Night's Dream provide opportunities for students to compare and contrast the dimensions of characters and to demonstrate acting skills by creating and sustaining believable characters. Before students at this age level begin to act, interpret, or understand Shakespeare's Elizabethan words, they can explore characters and their relationships through improvisation.

Students are most comfortable if their beginning improvisations are related to a world they know or have seen. The play is set in a world of rustics or mechanicals, guild members, and laborers--a bellows mender, a tinker, a joiner, a weaver (Flute, Snug, Bottom, Peter Quince). The world of A Midsummer Night's Dream can easily be translated into a modern day environment of "blue collar workers." It should be made clear to students that the intent of the activity is not to promote a stereotyped labeling of a particular group, but to explore concepts in Shakespeare's play in a modern context. The characters could just as easily have been doctors, but that would not accurately correspond to the circumstances in the play.

In the invented context of a blue collar clown world, students learn to imagine and enact characters in their relationships and environments. Students must choose a blue collar activity in a work environment such as at a high rise construction site, on an assembly line at a factory, building a house, painting a room, or fixing the plumbing in a bathroom. They must then transform themselves; they are no longer serious workers, but clowns in a circus tent, trying to entertain an audience.

Within the exercise, they learn to exhibit concentration and contribute to the action of dramatization based on personal and shared experience, heritage, and imagination. Without using speech, students must do the work activity that they have chosen, building in as much clowning as possible. For example, if the activity involved painting a room, one intent painter would paint over a fellow painter, another might step in a can of paint, another could drop a can of paint on his own head, etc. Students are encouraged to explore conflict, another building block of theatre. For example, students must improvise what happens when two painters want the same brush or if a worker paints himself into a corner.

Working in ensembles, students interact as created characters. Small groups of three to five students are given no more than ten minutes to plan their scenarios. Then the ensembles present their vignettes to the rest of the class, using variations of movement, gesture, and expression to create different characters.

Next, students add dialogue and specific characteristics such as sleepiness, allergies, chronic

stupidity, or the lack of physical coordination. Such skills are very basic and physical but help build the confidence and trust of students for more complex tasks. The students not only enjoy practicing the basic skills involved in this activity; they usually like to clown. By translating the world of Midsummer Night's Dream into a modern day context, students are able to improvise clowning such as that used by Shakespeare and learn to work together to create and sustain characters in an imaginary blue collar clown world.

This vignette addresses Standards 2A, 2B, and 2C.

THEATRE STANDARD 2 GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Creating Characters

To help prepare for the study of Romeo and Juliet, Leonard Kelly, a professional actor and teaching artist for the Delaware Institute for the Arts In Education, visited Chris King's ninth grade English classes at Cape Henlopen High School. As a result of Mr. Kelly's lesson on Shakespearean language, students learned to compare the physical, emotional, intellectual, and social dimensions of characters. In addition, they analyzed role playing, language expression, and body movement as tools for effective communication.

Mr. Kelly invited the students to "come into his world" by moving onto the stage. Students did physical warm-ups and discussed how important physical fitness was for an actor--especially one cast in a Shakespearean role. A discussion followed concerning the physicality of characters and how audience members can usually guess the identity of a character based on physical appearance, even before the actor speaks. Examples were provided such as the "look" of a villain, king, or beggar. Students took turns creating their versions of how certain "stock" characters would carry themselves.

After a discussion of how intonation plays a critical role in effective communication, students participated in voice exercises. Each one chose a favorite line from a love song and practiced saying it to another person, expressing themselves differently each time. The student's partner had to guess the intended meaning by listening to the intonation. For example, a student might quote a line from one of the Beatles songs, "I want to hold your hand," in an angry, pleading, or cheerful manner.

To stress the importance of physical appearance and manner of speech in creating a character, Mr. Kelly conducted an acting exercise. As he gave a playing card to each student in the class, he told them that they were now a character in the play, Romeo and Juliet. If students received a black card, they were Montagues; if they held a red card, they were Capulets. The numbers two through five designated peasants or servants; six through ten represented merchants or townspeople; facecards indicated nobles.

Students were told to imagine a market place, stroll around, and stop to communicate with one another in the manner appropriate to each character. Transformation occurred; slouching high school teenagers stood tall as lords and ladies while others pretended to be peasants begging or merchants hawking their wares. They had successfully applied their knowledge of physical appearance and manner of speech in the effective creation of a character. In a subsequent discussion, students compared and contrasted the various character traits of each social class (servants, merchants, and nobles) represented in Romeo and Juliet. Most felt that the activities of Mr. Kelly's residency had definitely enhanced their understanding of the characters in the play.

This vignette addresses standards 2A, 2B, and 2C; 4A, 4B, and 4C.

THEATRE STANDARD 3 GRADES 4-5
VIGNETTE (TEACHING EXAMPLE)

Puppetry and the Giant Peach

At Frankford Elementary School, fifth grade students presented a puppet play to celebrate the completion of their first language arts unit of the school year. After reading a chapter from Roald Dahl's book, James and the Giant Peach, the class unanimously chose the story line for their play. Their teacher, Mrs. Jan Parsons, had several goals for their theatre experience including team work, oral language expression, character development, creation of a stage, consideration of the needs of their audience, exaggeration in the creation of the puppets and the set, as well as the retelling the story.

The class divided themselves into working groups: puppet design, set design, and character voices. Some children auditioned for voice parts; others tried out for roles as puppeteers. Many children collaborated across the groups (e.g. the child who portrayed the spider gave "friendly critique" to the pair of students who designed that puppet). The two children who made the giant peach decided on orange construction paper only to be reminded that peaches were a "peachy" color. Yellow and white chalk transformed the orange into a suitable color. The child who made the seagull puppet suggested Xeroxing thirty more seagulls to hang from the ceiling. Their creativity and group work was impressive.

As a group, the class decided who to invite to their play. The students invited the fifth grade Learning Resource Class members who would not have the opportunity to read the story. Then the class invited a first grade class because they felt the younger students would really like the puppet show. The students rehearsed and made changes in puppeteers and voices. The last step surprised even the teacher; the children traded jobs to make the production better.

A few children chose to write the invitations and design the program while the remainder of the class rehearsed. On the day of the performance, all was ready and Roald Dahl himself would have been proud of the collaborative production.

This vignette addresses Standards 3A, 3B, and 3C; 2A and 2C; and 1D.

THEATRE STANDARD 3GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Set Design

At Lake Forest High School, Denise Baker's theatre students conceptualized, developed, and built sets by engaging in several different activities using a variety of scripts. Over a period of three weeks, the students read three short plays and analyzed the texts to determine production requirements according to historical and cultural viewpoints. Then they implemented designs that used visual elements to convey environments to support the texts. The requirements included three different approaches to set design: an aerial view, a frontal view, and a miniature model of a set created inside a shoe box.

Using Fences by August Wilson, You Can't Take it With You by Moss Hart and George S. Kaufman, and Bedroom Farce by Alan Ayckbourn, students created their own designs based on the playwright's descriptions extracted from the text. Although every student had to produce three different designs, they could choose the particular approach they preferred for each of the three selections. The students drafted each of the drawings to scale and rendered them in color. The miniature set was built to scale with the various pieces fastened to the floor. Color schemes were an integral part of the scale drawings as well as the miniature model. For all three set designs, students included a written reflection which explained the conceptualization and problem solving required to complete designs for three very different plays. Deadlines mandated one design per week with work during class and at home. The culminating activities of the unit included a summary of the plots of each of the three plays and an oral presentation of the various designs. These learning events provided an excellent segue into a directing unit since students then prepared prompt books using the set designs they had already created.

This vignette addresses Theatre Standards 3B, 3C, and 3D.

THEATRE STANDARD 4 GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Sarah Plain and Tall

As part of a comprehensive interdisciplinary unit on Western Expansion which included drama, English language arts, math, science, and social studies, Ginger Angstadt's students at Central Middle School researched physical and psychological challenges that families faced as they explored and settled the western regions of the United States. Many of the adjustments necessary to make the trip westward were often unanticipated and harrowing. The rigors of survival related in the story of the Donner Party clearly illustrated the seriousness of the many challenges of westward expansion.

The English/drama component of the unit focused on an examination of how settlers often had to cope with the loss of one or more family members and the adaptations involved in accepting a new concept of family. Patricia MacLachlan's book, Sarah, Plain and Tall served as a vehicle for reading about and enacting some of the dramatic events of westward expansion. As students read the novel, they organized information and probed for meaning. Careful attention to detail was necessary to inform dramatic presentations.

After a discussion of the novel, students formed small production teams and explored characters, created costumes and props, and presented a short play based on the novel. The script from Scholastic Scope served as a resource for these production events. The rubric used by the students and the teacher focused on the physical and emotional grasp of the characters, interaction during performance, vocalization and acting techniques, appropriateness of period costumes, use of space, lighting and sound or special effects. Through the integration of content across disciplines with a thorough examination of the social, historical, and cultural characteristics of a specific period, students gained depth of understanding of content and the immediate relevance of study to authentic experiences.

This vignette addresses Standards 4A, 4B, 4C, 4D, and 4E; 1B, 1C and 1D; 2A, 2B, 2C, and 2D; 3A, 3B, 3C, and 3D; 5A; 6D; 7A and 7B; and 8A.

THEATRE STANDARD 4 GRADES 9-12 ADVANCED VIGNETTE (TEACHING EXAMPLE)

Literacy Alive '95 Brings Original Student Writing To The Stage

In the fall of 1994, Arlene Bowman's Drama III students at William Penn High School sent out an announcement to Colonial teachers soliciting original short stories, poems, personal narratives, or myths written by students from all grades, K-12. "Literacy Alive, '95 will be a performance of original stories written by your students," the announcement stated. "Open their eyes to creative writing through the unique opportunity to have their work performed on the stage."

When Mrs. Bowman and Elaine Butterfoss, first grade teacher at Castle Hills Elementary School, initially discussed the idea, they did not anticipate nearly 200 pieces submitted from students across the district. Drama students read each piece and decided which would be included in the show. Twenty five pieces connected thematically and were discussed to create a storyline. Two students who had been chosen to serve as primary writers incorporated the pieces into a story about childhood friends and shared experiences. Over the next several months, William Penn drama students created the script, held auditions, selected a cast, made costumes, built scenery, collected props, directed rehearsals. To publicize the three public performances to be held at William Penn in the spring, the students made posters, playbills, and distributed fliers All of the original literature that had been submitted was displayed in the school lobby during performances. Students whose pieces were included in the production were given free tickets and were recognized at the matinee performance.

The success of the production was measured in many ways. More than 75 William Penn students participated in the production; 200 students from across the school district submitted material for this presentation which was viewed by 2,000 people. The characters created by the student performers brought children's original literature alive. The performers, writers, and audience members had the opportunity to "live" the literature of young authors. Writing experiences stimulated and strengthened the development of reading, speaking, listening, viewing, and thinking skills. The production established a forum for publicly valuing and validating student writing; increased students' self-esteem through knowledge and success achieved through risk-taking; encouraged students to make informed, productive choices; and empowered them to accept responsibility for their own learning. The opportunity also facilitated collaboration among K-12 language arts teachers and their students and gave authentic purpose for the integration of reading, writing, listening, speaking, performing, and viewing while providing service to schools and the community. Reflection through journal writing allowed the advanced drama students to evaluate the presentation as a whole, as well as in terms of their individual effectiveness in the role they played in the production.

This vignette addresses Theatre Standards 1A and 1D; 2A; 3A, 3B, and 3C; 4A and 4E; 5A and 5B; 6A; 7A, 8A, 8B, and 8C; and English Language Arts Standards 1, 2, and 3.

THEATRE STANDARD 4 GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

A Midsummer Night's Dream

After thoroughly reading and discussing Shakespeare's A Midsummer Night's Dream, Curt Stickel's tenth grade college preparatory English students at Milford high School collaborated in small groups to perform a scene of the play. This activity served as a culmination of the unit of study.

Each group met, chose a leader, and discussed options for selection of a scene they wanted to enact. Selections were made from short passages that had been identified by Mr. Stickel as those that would be appropriate for the time allowed. After deciding on their scenes, the groups cast parts and discussed props and possible costumes that they might use. Then each group did a first read-through to make sure they understood every speech and the correct pronunciation for all words. Group leaders made a compilation of unclear passages and those words for which pronunciation was unclear. The group leaders submitted their lists to the teacher for clarification at a later time. The groups discussed possibilities and made decisions about staging; at home, students wrote brief character analyses of the persons they would portray.

After the teacher gave instructions on the basics of stage movement and blocking and the proper delivery of blank verse, small groups planned their staging and began rehearsing in the auditorium. Students memorized lines outside of class. The teacher interacted with each small group as rehearsals continued. Suggestions regarding delivery, interpretation, and staging enabled students to adjust their performance before final presentations. Rehearsals continued; groups rotated in taking turns at center stage where final performances would be held. Since each group was evaluated as a whole in relation to staging, individual students had to collaborate in order to contribute positively to the overall group success. Individual performers were evaluated according to concentration and interaction, line knowledge, line delivery, and understanding of text and character. The qualities of performance were clearly articulated within in the criteria of a rubric so that students knew what was required in order to achieve the expected standards of excellence.

This vignette addresses Standards 4A, 4B, and 4C; 1A; 2A, 2B, 2C, and 2D, 3A, 3B, 3D; 5A; 7A; and 8C.

THEATRE STANDARD 5 GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Directing One Act Plays

In Lynne Smith's theatre class at A. I. duPont High School, student directors selected one-act plays for Saturday performances. Students who took the Directing class worked together to coordinate backstage, house, and front of house activities. The students met on a regular basis once a week to discuss the needs of each of their shows. As production time drew close, the student directors called meetings as needed. Each director developed a production notebook that included a prop list, a costume list, and a set design. The directors compared lists to see if there were common props, costumes, or set pieces that could be shared. As students acquired props, costumes, and set pieces, they attached a card to each one indicating the name of the show and the performance time. Each directing student also prepared scripts for lighting, sound, and set changes. Then the backstage, lighting, and sound crews met with the directors to discuss the concepts and expectations of the student director.

Working collaboratively, the student directors outlined a strategy for publicity and marketing. Agreeing that working together was essential to successful promotion of the event, they hung posters throughout the school and community about two weeks prior to the production. Letters invited parents and included a schedule of the individual plays. One week prior to production, directors wrote morning and afternoon announcements in the forms of humorous skits. To attract the attention of the student body, most ended with a cliffhanger.

Ms. Smith kept written notes throughout the rehear al period regarding strengths of the directors as well as areas for improvement. These descriptors provided regular feedback to the student directors. Following the productions, student directors received a written portfolio from the teacher. Using questionnaires, students critiqued peers involved in each cast. The teacher prepared a summary of the feedback on the questionnaires without using names. At the next class meeting, students discussed the new issues raised by the critiques and proposed ways each student director might improve their next experience. For many first-time drama students, one of the most important features of this class was the positive aspects of directing and the effect of performing in front of a live audience. At the end of the unit, students watched the videotape of their performances and were able to critique themselves as well as their peers. Viewing the videotape also clearly demonstrated the differences between live theatre performance and an electronic reproduction of a show.

This vignette addresses Standards Theatre Standard 5A and 5B; 3B and 3C; and Standard 4B, 4C, and 4D.

THEATRE STANDARD 6 GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Mounting a Musical Production

In February, 1996, the Cape Henlopen Thespians staged The Wizard of Oz. The cast included twenty elementary students in addition to the high school theatre students. Each student was expected to create and sustain believable characters. Plans for set design, lighting, costumes, makeup and props were group efforts. The cast and crew helped create the overall effects of the production. Jobs such as painting and building a set were shared by all participants.

Students who served as student director, stage manager, costume, makeup, and prop chairpersons were usually juniors or seniors. They each had a crew and part of their responsibility was to teach crew members so that they would be ready to assume leadership the next season. The faculty directors met with student managers regularly to guide their progress and set timelines for completion.

Students experienced the interrelatedness of the arts as they made artistic decisions based on plot, theme, or a related idea. Student musicians, choreographers, costumers, and set designers had to work collaboratively to achieve consistent visual images which expressed the ideas and emotions they had identified as essential.

After each performance, at the closing cast party, and as a part of reflective activities in theatre skills class, evaluation takes place. Family and friends are often complimentary, but they can also be brutally honest in their critiques. Sharing audience reactions is an important learning experience. Factual evidence can be another type of assessment: Was the play sold out? Did the actors get a standing ovation? Did community members send their friends? Were people still talking about the production weeks later?

The evaluation and re-evaluation of artistic choices is an ongoing process in theatre. Making changes or reaffirming an earlier decision is constant. Reflection continued after the close of the show as each person involved attempted to determine the effectiveness of the production. Students were asked to assume the role of drama critics and write a news story highlighting the strengths and weaknesses of individual characters and the performance as a whole. Each student used problem solving skills to analyze the production in order to make general recommendations that would be helpful in mounting the next play.

This vignette addresses Standards 6A and 6B; 2A, 2B, and 2C; 7A and 7B.

THEATRE STANDARD 6 GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Costume Design for The Miser

At Cape Henlopen High School, theatre teacher, Aleta Thompson introduced students to a study of Moliere and seventeenth century French comedy/ theatre. The presentation included biographical information and a discussion of the political and artistic atmosphere of the time. A film on theatre history helped students put the unit in perspective and enabled them to better understand the context of the work. To get her students actively involved, she engaged them in improvisational activities related to conflicts similar to those introduced by Moliere in the first act of The Miser. These activities were intended to motivate students to make personal connections to the action in the play, to begin to recognize and understand the universalities and commonalities portrayed by the characters.

As the reading of the play and character analysis continued, costume design was introduced with emphasis on themes, colors, style of the particular period, and budget. Louis Hartzell, a costume designer from a local theatre company, Possum Point Players, discussed the process of costume design which included beginning ideas, meetings with directors and other designers, research (where, how, when, etc.), preliminary sketches, budget constraints, and construction (time spent, who does it, etc.). She guided students through the process using sketches, photographs, and actual costumes from plays presented locally.

Drawing heavily on concepts from visual arts, students investigate color and the various qualities of tints, shades, hues; psychological connotations, and other characteristics that would be relevant to the accurate representation of characters through costume design. Students referred to their character journals to determine descriptive data upon which to make decisions. Experimental activities prepared students to make color choices, allowed them to become comfortable with the paint and other materials they would use to choose colors and materials to represent the character traits for the costumes that would design.

Each student designed a color chart for a play with four characters. They costumed the protagonist and his/her friend in three colors--one main color and two accessory colors. A complementary color was then used for the antagonist and his/her friend. Students presented their color charts, discussed reasons for their selections, and reflected on different choices would have impacted the representation of the characters. After this initial exercise, students designed costumes for the six characters in The Miser. Students had to assume that each character wore a "basic rehearsal costume" consisting of a long-sleeved collarless, floor length dress with a drawstring waist (females) or a long-sleeved collarless shirt and drawstring pants (males). All rehearsal costumes had to be neutral tans or grays. Then students chose elements of clothing of the period to represent the social status of the character, personality, etc. These clothing elements had to be representative of an entire costume. Color selections had to reflect color, character, and mood as delineated on the color chart created earlier.

When students presented their various costume designs, the analyzed and critiqued the finished works according to effectiveness in showing an understanding of complementary or analogous colors, understanding of period clothing, use of reference materials, appropriateness for age, gender, status, personality of characters, sensitivity of budget. Drawings and identity of elements and colors had to be clear, easy for costumers to follow, and the labeling had to be legible and easy to follow. By working through the process of creating costume designs in relation to a play they were actually producing, students were clearly able to understand the integrated elements of the various arts disciplines that are involved in a single production.

This vignette addresses Theatre Standards 6A and 6B; 3D; 7A; and 8C; and Visual Arts Standards 1A, 1B, 1C, 1D, and 1E; and 2A and 2B.

THEATRE STANDARD 7 GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Improvisation for Eighth Grade Drama

In preparation for an improvisation unit at Central Middle School, Sharon Crossen led her eighth grade students in the development of criteria for evaluating performances. The drama students then observed seven classmates who performed an improvisation based on the following scenario which is an adaptation of "It's Your Choice," a language arts writing activity.

After the ship sinks in heavy seas, seven survivors find themselves on a rubber raft that is slowly sinking because it can support only five adults. The seven survivors include a scientist, a 60-year-old man, a two-year-old girl and her mother, a soldier, a convicted murderer who was being transported to jail, and a priest.

They all know that the raft will sink within an hour, if at least one adult is not removed from the raft. No one will volunteer and there is no rescuer in sight.

What would each of the seven give as reasons he/she should be saved? How will the five be chosen? For what reasons?

The student actors sat in a small "life raft" on the stage. First, the situation was read to them. Then they developed the part of their particular character through improvisation. The teacher may choose seven students to play the parts, or the parts can be filled by student volunteers. No rehearsal time was allowed. Students created the scene through improvised dialogue and character development.

Using the criteria developed prior to the improvisation, students individually critiqued the performances of their peer actors. In seven small groups, individual critiques were shared. Each group analyzed the work of a specific character and made suggestions for improvement; strengths of performance were noted.

Each small group created a new character to act in a new life raft scenario. Repeat the process with seven new student volunteers and note significant improvements in a second version of the performance task.

This vignette addresses Theatre Standards 7B; 1B, 1C, and 1D; 2A, 2C, and 2D; 4A, 4B, 4C and 4D.

THEATRE STANDARD 8 GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Opera Funtastic!

During the spring of 1996, Marva Thomas, general music teacher at Central Middle School, introduced an opera unit to her eighth grade classes. Small groups of four or five students created scenarios to express words such as frightened, happy, sad, courageous, timid, etc. Each group presented their creations after approximately two class periods of brainstorming and practice., followed by presentations of . Students used spoken dialog, drama, and a few props and costumes; however, no music was required. After much discussion about their presentations, an introduction of opera vocabulary showed the relationship of their scenarios to opera. Music terminology included such words as opera, aria, recitative, libretto, overture, motif, en'tracte, and ensemble. The teacher gave definitions with examples and demonstrations. Most students had seen the television commercial in which an opera singer advertises for "Yellow Pages" in the Bell Atlantic Telephone Directory. Not only could the class match the style of singing with the term, "aria," many could identify the music as "Habanera" from Carmen.

The commercial motivated the class to choose an opera to study and perform. In the eighth grade music book, World of Music, (Silver Burdett), Included the opera, Carmen, with music and dialogue. Since the opera was written by a French composer, Georges Bizet, and was performed in French, students had a chance to explore French culture. They also gathered information about gypsies and Seville, Spain (where the opera takes place).

After studying musical components of the opera such as choruses, instrumentation, language usage, and the terms mentioned above, the teacher assigned character parts and coached students regarding the singing and dancing required for each character. For some students, acting seemed to come naturally. Those not involved as characters, handled the technical aspects of the production.

The entire unit culminated with a video presentation of scenes from all four acts of Carmen. All eighth grade general music classes participated. During the multicultural festival in May, the video was shown in the school's auditorium throughout the day. Each class wrote a critique to assess their performance. To further enhance learning, students could write their own storyline for an opera.

This vignette addresses Theatre Standards 8A, 8B, and 8C; and Music Standards 1B and 1C; 6A, 6B, 6C, and 6D; 7C; and 8B.

THEATRE STANDARD 8 GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Role Playing, Language Expression, and Body Language

In theatre skills class at Cape Henlopen High School, mime technique is introduced by means of a silent movie starring one of the famous mimes such as Charlie Chaplin or Buster Keaton. After watching the movie, students identified specific gestures and movements used by the actors to communicate to the audience. Each student then demonstrated a gesture from the movie, and the class guessed its meaning. As students demonstrated various gestures, the teacher provided the vocabulary that related to mime technique. Finally, brainstorming was used to form a group definition of mime, communication without words.

Then students discussed how mime is part of their daily lives--for example, getting someone's attention in class through a gesture, registering displeasure about a school lunch with a facial expression, or attracting the opposite sex through body language or a particular walk. Such discussions could be humorous and revealing because students should really demonstrate how they have used mime to communicate in different ways.

Students were divided into groups and selected a story line or theme for a mime skit. Each skit had to be three to five minutes in length with a beginning, middle, and an end. Each group developed its own technique for performing the following movements: walk, sit, lean, wall, trip, take (single, double, or triple), and the illusion of handing something to someone else. All actions had to be slowly and precisely executed. Students could add music to create a mood or to provide a background.

During the next class period, each group performed its skit. The audience evaluated the effectiveness of the presentation in communicating its message based on the criteria discussed and observed earlier in demonstrations and throughout the silent movie. Then the individual members of the group shared their own reflections on the planning, preparation, and demonstration of the skit.

Teachers could enhance this lesson with a video about the art of mime. Frequently, these videos give instruction on the universally accepted mime technique. Students could practice demonstrating what they have learned from the video. Occasionally, mime artists are available for lecture demonstrations or performances through artist-in-residency programs.

This vignette addresses Standards 8A, 8B, and 8D.

THEATRE STANDARD 8 GRADES 9-12
ADVANCED
VIGNETTE (TEACHING EXAMPLE)

Brigadoon: Comparing And Integrating Art Forms

During the summer of 1996, theatre and visual arts teacher, Eddy Seger, traveled to Scotland in preparation for the Caesar Rodney High School Thespians trip to the American High School Theatre Festival in Edinburgh, Scotland scheduled for August, 1997 and the production of Brigadoon. As an introduction at the "cattle call," he told the story to all students who were interested in working on the production.

Building believable characters for the lead roles was rather easy since the script contained detailed information about the main characters. However, Mr. Seger challenged every member of the "chorus" to choose a character from the town. For example, a student might portray the village blacksmith, a gardener, a barber, a harlot, a "know-it-all," the son or daughter of the minister, teacher, lawyer, etc. Mr. Seger encouraged the cast to form families, to develop relationships, and interact continuously on stage like real people. He instructed the young actors to react only as their characters would, not as high school students, consciously defending all of their stage motives. Following the belief that practice makes permanent, practice enabled students to authentically assume the character they portrayed. In preparation for the production, a linguist helped lay the groundwork and taught the entire cast and directors how to speak in a Scottish brogue. The director modeled speaking Scottish during all rehearsals. In the theatre room, numerous signs proclaimed "Scottish only spoken here." Before and after all rehearsals, the cast listened to tapes of the music.

Students attended to every detail when building environments for the formal presentation. All members of the cast and crew learned to build the set. Constructing, painting, setting lights, and special effects required five weekends of six-hour days. The actors and actresses learned to drive nails, paint, stain, hang curtains, move platforms, etc. Using the knowledge of what the people of the imaginary town of Brigadoon would have worn, students created costumes. Since the play was set in Scotland in 1746, the cast traded sneakers for hard-soled leather shoes.

Since sound checks and lighting designs were completed during Saturday sessions, after school rehearsals focused on stage blocking, acting techniques, delivery of lines, and building confidence. A quote from Todd Duncan, the original Porgy of Gershwin's Porgy and Bess, served as a constant reminder. "Art begins where technique ends." In order to make art come alive and allow theatre to be an all-consuming art form, the most crucial consideration was the respect for time allotments. In mounting a musical theatre production in a high school setting, a carefully planned timeline was essential. During the last three weeks of production, the director posted notes from previous rehearsals in the theatre room. Each cast member read notes written to them or their group and was responsible for making the appropriate changes before the next time on stage. If a note was posted again, the director wrote, "second note." Students constantly

knew that improvement was monitored; all cast members evaluated their own performances and those of others. If a lengthy or serious criticism was necessary, the director simply wrote "see me" on the board. The music director and the choreographer also used this assessment technique, and all students responded by helping find solutions for the problems they faced. These techniques encouraged the independence of students, ownership, and responsibility of the entire cast for contributing to a successful production.

Theatre technology in this production involved the use of a television monitor backstage and a closed circuit camera focused on the music director, DuWane Sandlin. In order for the chorus of 70 students to sing "on cue" from the wings, they watched Mr. Sandlin on the monitor which required advanced skills in the consideration of acoustical sound delay. The pit band attended play rehearsal for the first time during the week before opening night. At that point, leadership passed from the stage director to the music director. Rehearsals alternated one act each night, allowing brief stops when necessary. During the final week of rehearsals, the Monday, Tuesday, and Wednesday night rehearsals were complete run-throughs, with no stops. Following the last curtain, feedback from directors, evaluations of the whole production, and general considerations for the next performance occurred. Students had rich theatre experiences through learning in visual arts, acting, music and dance, as well as cultural and historical understandings of the literature and story line.

This vignette addresses Standards 8A, 8B, 8C, 8D, and 8E; 1A; 2A, 2B, 2C; 3A, 3B, 3C; 5A; and 6A, 6B, 6C.

THEATRE GLOSSARY

arc of the play - (also called "spine of the play") the motivating idea that moves the play from beginning to end.

art forms - music (vocal or instrumental), dance, theatre, and visual arts.

blocking - directed movement

building - the process of researching, designing, and constructing

business - physical action taken by the actor.

classical - timeless and/or traditional.

communication facilitation - use of headsets, walkie-talkies and/or coded signals to facilitate communication from front-of-house to backstage.

consistent character - a character that remains true to context, time and place.

context - the overall situation in which an event occurs.

dialect - speech patterns that are specific use of language within a language culture.

dialogue - the works spoken by the actors in a drama.

director's vision - metaphorical concept of a play and its execution by actors and production staff under that person's guidance.

dramatic elements - dialogue, movement, scenery, costumes, make-up, props, lights, and music.

dramatize - put in dramatic form

dynamics - variation in pacing to create emotional response.

electronic media - means of communication characterized by the use of technology (e.g., radio, computers, virtual reality).

ensemble - group collaboration.

environment - atmosphere and ambiance.

formal presentation - a performance staged for an invited audience.

front-of-house - production and house management duties (e.g., tickets, ushers, playbill

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distribution, sales, placards)..

genre - type of play (i.e., comedy, tragedy, farce, etc.).

house - space where audience sits.

informal presentation - shared experiences within a classroom.

intention - what a character wants.

justify - using the text to define choices.

kinetic - relating to movement.

knowledge - a solid grounding in the facts.

marketing - activities producing revenue, promotes the show [sic], informs the public.

meter - repeated, measured patterns of rhythm.

mood - dominant atmosphere.

motivation - reasons for plausible character behavior.

movement patterns - traffic and blocking.

non-traditional - outside of convention.

pacing - tempo of performance.

physicalize - through business and body movement communicate the intent of a character.

play making - the process of planning, improvising, and refining a script.

playwright's concept - playwright's viewpoint expressed through written word and stage directions.

practice - repetition to establish continuity in character portrayal.

presentation - includes everything that happens in the house, on the stage, and in the backstage area.

production elements - technical aspects (i.e., lighting, scenery, costumes, sound).

productive choice - choice that moves one toward a desired goal.

properties - all objects on stage exclusive of scenery. 2

realizing - to make actual.

regionalism - speech patterns that are specific use of a language within a language culture.

rehearse - experiment with options and choices in characterization, vocalization, and blocking requirement.

rhythm - measured units of time in movement, music, dance, and language.

sense memory - recall of sensory experience.

stage management - coordination of all production elements.

staging - physicalizing the written or spoken word.

staging choices - blocking, movement, and choreography in formal and informal presentations.

sub-text - the underlying meaning of the dialogue.

table tents - a folded advertisement placed on a table with promotional information on a production

tempo - timing or speed.

understanding - an appreciation for, personal response to, and use of a body of knowledge.

2 Sobel, B. (Ed.). (1940). The theatre handbook and digest of plays. New York: Crown, p. 641.

Visual and Performing Arts Content Standards

DANCE STANDARD K-12

Dance education begins with an awareness of body movement and its creative potential for communicating meaning and self-expression. During the elementary years, students engage in activities that develop body awareness and movement exploration. Experiences in perceiving and responding to dance enable students to begin to think critically about dance and to discover connections between dance and other disciplines. Throughout grades four and five, students begin to understand and explain the underlying principles behind movement skills and choreographic processes. Critical thinking skills are further developed as students discuss their interpretations of dances and explain reasons that support their choices.

Through creating, performing, and responding to dance, middle school students focus on cooperation and collaboration in group dance situations. "Students at this level are encouraged to take more responsibility for the development of their bodies (both within and outside the dance class), thus learning that self-discipline is a prerequisite for achievement in dance. By developing a sense of themselves in relation to others and in relation to the world, students are ready to respond more thoughtfully to dance." 1

"High school students need to continue to dance and create dances in order to develop more highly their ability to communicate in a way that is different from the written word, or even from other visual or auditory symbol systems." They learn that dance is the product of intentional and intelligent physical actions.

As an integral part of all human history, the study of dance enables students at all grade levels to gain a broad cultural and historical perspective. Through dance education, all students learn and share dances from around the world, as well as from their own communities, thereby gaining knowledge of the function of dance in various cultures, times, and places."

Ideas and selected quotations in this introduction are based on National Standards For Arts Education: What Every Young American Should Know and Be Able to Do in the Arts, pages 23, 39, and 55.

DANCE STANDARDS K-12

STANDARD 1: Students will identify and demonstrate movement elements and skills in performing dance.

STANDARD 2: Students will understand and demonstrate choreographic principles, processes, and structures.

STANDARD 3: Students will respond to and evaluate the making of dance.

STANDARD 4: Students will understand and demonstrate dance from various cultures, times, and places.

STANDARD 5: Students will make connections between dance and other disciplines.

DANCE STANDARD 1 - GRADES K-3

Students will identify and demonstrate movement elements and skills in performing dance.

Indicators of Achievement:

Students will:

A. demonstrate nonlocomotor axial movements (e.g., bend, twist, stretch, swing) and basic locomotor movements (e.g., walk, run, hop, jump, leap, gallop, slide, and skip), traveling in a forward, backward, sideward, diagonal, and curved path;
B. identify and demonstrate basic dance steps and positions from one style or tradition;
C. demonstrate moving to a musical beat and responding to changes in tempo;
D. demonstrate kinesthetic awareness in performing movement skills;
E. demonstrate the ability to recognize personal space;
F. demonstrate memorization and reproduction of a simple movement sequence;
G. demonstrate understanding of a basic physical warm up; and
H. make adjustments to teacher-initiated technique correction.

DANCE STANDARD 2 - GRADES K-3

Students will understand and demonstrate choreographic principles, processes, and structures.

Indicators of Achievement:

Students will:

A. create shapes at low, middle, and high levels;
B. use improvisation to discover and invent movement;
C. create a movement sequence with a beginning, middle and end;
D. create and perform a movement study based on their own ideas; and
E. demonstrate the ability to work cooperatively with a partner in the following partner skills: copying, leading and following, mirroring;

DANCE STANDARD 3 - GRADES K-3

Students will respond to and evaluate the making of dance.

Indicators of Achievement:

Students will:

A. describe how everyday movement and feelings can be transformed through dance;
B. create a solution to a movement problem and discuss their solutions,
C. describe their reactions to a dance (seen both live and on film and/or video),
D. observe two dances and discuss how they are similar and different,
E. begin to use dance terminology to describe movement, and
F. demonstrate appropriate audience behavior while watching dance performances.0

DANCE STANDARD 4 - GRADES K-3

Students will understand and demonstrate dance from various cultures, times, and places.

Indicators of Achievement:

Students will:

A. perform dances from various cultures and historical periods (folk, social, sacred, court, and/or theatrical); and
B. understand the functions of dance in a particular culture and time period (e.g., in Colonial America, why and in what settings did people dance? What did the dances look like?).

DANCE STANDARD 5 - GRADES K-3

Students will make connections between dance and other disciplines.

DANCE STANDARD 1 - GRADES 4-5

Students will identify and demonstrate movement elements and skills in performing dance.

Indicators of Achievement:

Students will:

A. demonstrate the following movement skills: skeletal alignment, balance, initiation of movement, isolation of body parts, weight shift, elevation and landing, fall and recovery;
B. identify and demonstrate basic dance steps and positions from two different styles or traditions;
C. demonstrate moving to a more complex musical beat (e.g., syncopation, polyrhythms);
D. demonstrate kinesthetic awareness, concentration, and focus in performing movement skills;
E. demonstrate the ability to maintain personal space;
F. demonstrate memorization and reproduction of movement sequences;
G. identify skeletal landmarks and explain how they are used in performing dance movements; and
H. make self adjustments to teacher-initiated technique correction.

DANCE STANDARD 2 - GRADES 4-5

Students will understand and demonstrate choreographic principles, processes, and structures.

Indicators of Achievement:

Students will:

A. create group shapes (e.g., geometric);
B. use improvisation to solve movement problems;
C. create a movement sequence with a beginning, middle, and end to a rhythmic accompaniment. Repeat it. Identify each of the parts of the sequence;
D. create and perform a movement study based on concepts from various sources (e.g., paintings, books, poetry); and
E. demonstrate the ability to work cooperatively with a partner in the following partner skills: creating contrasting and complimentary shapes, taking and supporting weight.

DANCE STANDARD 3 - GRADES 4-5

Students will respond to and evaluate the making of dance.

Indicators of Achievement:

Students will:

A. observe and discuss how dance is different from other forms of human movement (e.g., sports, everyday gestures);
B. explore solutions to a movement problem; choose their favorite solution and discuss the reasons for that choice;
C. discuss their interpretations of and reactions to a dance seen both live and on film and/or video;
D. observe two dances and discuss how they are similar and different in terms of space, time, or force/energy;
E. use dance terminology to describe movement; and
F. express their opinions about dances in a constructive way.

DANCE STANDARD 4 - GRADES 4-5

Students will understand and demonstrate dance from various cultures, times, and places.

Indicators of Achievement:

Students will:

A. perform dances from various cultures and historical periods (folk, social, sacred, court, and/or theatrical); describe similarities and differences in steps and movement styles; and
B. learn and share a dance or dance movements from resources in their own community; (e.g., people, books, videos); describe the cultural and/or historical context.

DANCE STANDARD 5 - GRADES 4-5

Students will make connections between dance and other disciplines.

Indicators of Achievement:

Students will:

A. demonstrate the integrated components of the arts in dance production;
B. create a movement study that reveals similarities and differences between dance and other art forms;
C. observe, demonstrate and/or explain how lighting, costuming, spoken text, and music can affect the meaning of a dance;
D. make connections between dance and wellness by explaining how healthy/unhealthy practices affect the body; and
E. demonstrate how similar concepts (such as balance, shape, pattern) are used in dance and another discipline outside the arts.

DANCE STANDARD 1 - GRADES 6-8

Students will identify and demonstrate movement elements and skills in performing dance.

Indicators of Achievement:

Students will:

A. demonstrate the following movement skills and explain the underlying principles: skeletal alignment, balance, initiation of movement, isolation of body parts, weight shift, elevation and landing, fall and recovery;
B. identify and demonstrate basic dance steps, positions and patterns for dance from three different styles or traditions;
C. transfer a rhythmic pattern from the aural to the kinesthetic;
D. identify and demonstrate a range of dynamics or movement qualities;
E. demonstrate the ability to maintain personal space while dancing in a group;
F. demonstrate the ability to accurately perform a dance;
G. create a warm-up and discuss how that warm-up prepares the body and mind for dance; and
H. demonstrate increasing ability to make self-adjustments to teacher-initiated technique correction.

DANCE STANDARD 2 - GRADES 6-8

Students will understand and demonstrate choreographic principles, processes, & structures.

Indicators of Achievement:

Students will:

A. transfer a spatial pattern into movement;
B. use improvisation to solve movement problems with a group;
C. create a movement phrase, repeat it, then vary it making changes in the time, space, and/or force/energy;
D. demonstrate the choreographic structures or forms of dance (e.g., AB, ABA, canon, call and response, and narrative);
E. demonstrate the ability to work cooperatively in a small group during a collaborative choreographic process.

DANCE STANDARD 3 - GRADES 6-8

Students will demonstrate and evaluate the making of dance.

Indicators of Achievement:

Students will:

A. explain how movement choices communicate abstract ideas;
B. demonstrate understanding of how personal experiences influence the interpretation of a dance;
C. choose a topic of personal choice and create a dance that communicates a particular interpretation or meaning;
D. compare and contrast two dance compositions in terms of space, time, and force/energy; and
E. describe a choreographer's movement vocabulary; and
F. formulate and answer their own aesthetic questions (e.g., What is it that gives a particular dance its identity? How much can one change that dance before it becomes a different dance?)

DANCE STANDARD 4 - GRADES 6-8

Students will understand and demonstrate dance from various cultures, times, and places.

Indicators of Achievement:

Students will:

A. describe the role of dance in at least two different cultures or time periods;
B. learn from resources in their own community (e.g., people, books, videos) a folk dance of a different culture or a social dance of a different time period and the cultural/historical context of that dance; share the dance and its context with their peers; and
C. compare and contrast historical and cultural images of the body in dance.

DANCE STANDARD 5 - GRADES 6-8

Students will make connections between dance and other disciplines.

Indicators of Achievement:

Students will:

A. demonstrate the integrated components of the arts in dance production;
B. create a collaborative interdisciplinary project based on a theme identified by students, including dance and one other art form;
C. create a dance that includes music and/or sound, costumes, and either sets/visual art pieces/ props; explain how these elements affect the dance;
D. make connections between dance and wellness by analyzing how diet affects dance performance; and
E. demonstrate how similar concepts (such as balance, shape, pattern) are used in dance and other disciplines outside the arts.

DANCE STANDARD 1 - GRADES 9-12

Students will identify and demonstrate movement elements and skills in performing dance.

Indicators of Achievement:

Students will:

A. demonstrate skeletal alignment, strength, flexibility, agility, and coordination in locomotor and nonlocomotor movements;
B. identify and demonstrate longer and more complex steps and patterns from three different dance styles or traditions;
C. demonstrate rhythmic acuity;
D. create and perform movement phrases in a broad dynamic range;
E. demonstrate awareness of fellow dancers in performance;
F. demonstrate the ability to accurately perform multiple dances; and
G. explain common dance injuries and strategies to prevent them; and
H. refine technique through self-evaluation and correction.

DANCE STANDARD 2 - GRADES 9-12

Students will understand and demonstrate choreographic principles, processes, & structures.

Indicators of Achievement:

Students will:

A. create spatial movement patterns;
B. use improvisation to generate movement for choreography;
C. demonstrate the processes of reordering and chance;
D. demonstrate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, round, contemporary forms selected by the student) through brief movement studies; and
E. demonstrate the ability to direct a small group during the choreographic process.

DANCE STANDARD 3 - GRADES 9-12

Students will respond to and evaluate the making of dance.

Indicators of Achievement:

Students will:

A. create a dance and revise it; tell the reasons for the artistic decisions and what was lost and gained by those decisions;
B. compare and contrast how meaning is communicated in two choreographic works;
C. establish and apply a set of aesthetic criteria for evaluating their own work (e.g., originality, visual and/or emotional impact, variety and contrast);
D. describe specific choreographers' movement vocabularies and compositional techniques; and
E. establish and apply a set of aesthetic criteria for evaluating live performance (e.g., skill of performers, originality, visual and/or emotional impact, variety and contrast).

DANCE STANDARD 4 - GRADES 9-12

Students will understand and demonstrate dance from various cultures, times, and places.

Indicators of Achievement:

Students will:

A. analyze historical and cultural images of dance and dancers and compare those to images of dance and dancers in contemporary media; and
B. choose a culture and create a time line illustrating important dance events, placing them in their social, historical, and political contexts.

DANCE STANDARD 5 - GRADES 9-12

Students will make connections between dance and other disciplines

Indicators of Achievement:

Students will:

A. compare one choreographic work to one other art work from the same culture and time period in terms of how those works reflect the artistic, cultural, historical concept;
B. create a collaborative interdisciplinary project based on a theme identified by students, including dance and one other discipline outside the arts;
C. create a written production plan which includes timelines and budgets for all production areas; and
D. choreograph a dance specifically for video; use the perspective of the video camera as part of the choreographic process.

DANCE STANDARD 1 - GRADES 9-12, ADVANCED

Students will identify and demonstrate movement elements and skills in performing dance.

Indicators of Achievement:

Students will:

A. demonstrate consistent execution of technical skills;
B. perform technical skills with expressiveness, clarity, musicality, and authenticity of style and tradition;
C. demonstrate rhythmic acuity;
D. demonstrate performance presence while performing dance skills;
E. demonstrate awareness of fellow dancers in performance;
F. demonstrate the ability to reconstruct a dance;
G. discuss challenges facing professional performers in maintaining physical well-being; and
H. refine technique through self-evaluation and correction.

DANCE STANDARD 2 - GRADES 9-12, ADVANCED

Students will understand and demonstrate choreographic principles, processes, and structures.

Indicators of Achievement:

Students will:

A. create spatial movement patterns;
B. use improvisation in a dance performance;
C. demonstrate the processes of reordering and chance;
D. choreograph a duet demonstrating an understanding of choreographic principles, processes, and structures; and
E. demonstrate further development and refinement of the proficient skills to create a small group dance.

DANCE STANDARD 3 - GRADES 9-12, ADVANCED

Students will respond to and evaluate the making of dance.

Indicators of Achievement:

Students will:

A. view professional dance presentations and describe how dance creates and conveys meaning through performance;
B. create a dance and revise it; tell the reasons for the artistic decisions and what was lost or gained by those decisions;
C. compare and contrast how meaning is communicated in two choreographic styles;
D. establish and apply a set of aesthetic criteria for evaluating the work of others (e.g., originality, visual and/or emotional impact, variety and contrast);
E. describe how specific choreographers manipulate and develop movement to create a dance; and
F. analyze the style of a choreographer or a cultural dance form; then create a dance and identify those styles and/or dance forms that influenced the work.

DANCE STANDARD 4 - GRADES 9-12, ADVANCED

Students will understand and demonstrate dance from various cultures, times, and places.

Indicators of Achievement:

Students will:

A. compare and contrast the role and significance of dance in two different social, historical, cultural, and political contexts; and
B. choose and research a culture; write an analysis of that culture's important dance events, placing them in their social, historical, and political contexts.

DANCE STANDARD 5 - GRADES 9-12, ADVANCED

Students will make connections between dance and other disciplines.

Indicators of Achievement:

Students will:

A. demonstrate the integrated components of the arts in dance production.
B. create a collaborative interdisciplinary project based on a theme identified by students, including dance and two or more art forms;
C. create a collaborative interdisciplinary project using media technologies (e.g., video computer) that presents dance in a new or enhanced form (e.g., video dance, video/computer-aided live performance or animation);
D. create and implement a production plan which includes timelines and budgets for all production areas; and
E. choreograph a dance specifically for video; use the perspective of several video cameras as part of the choreographic process.

DANCE STANDARD 1 - K-12 OVERVIEW

Students will identify and demonstrate movement elements and skills in performing dance.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. demonstrate nonlocomotor axial movements (e.g., bend, twist, stretch, swing) and basic locomotor movements (e.g., walk, run, hop, jump, leap, gallop, slide, and skip), traveling in a forward, backward, sideward, diagonal, and curved path	A. demonstrate the following movement skills: skeletal alignment, balance, initiation of movement, isolation of body parts, weight shift, elevation and landing, fall and recovery	A. demonstrate the following movement skills and explain the underlying principles: skeletal alignment, balance, initiation of movement, isolation of body parts, weight shift, elevation and landing, fall and recovery	A. demonstrate skeletal alignment, strength, flexibility, agility, and coordination in locomotor and non-locomotor movements	A. demonstrate consistent execution of technical skills
B. identify and demonstrate basic dance steps and positions from one style or tradition	B. identify and demonstrate basic dance steps and positions from two different styles or traditions	B. identify and demonstrate basic dance steps, positions and patterns for dance from three different styles or traditions	B. identify and demonstrate longer and more complex steps and patterns from three different dance styles or traditions	B. perform technical skills with expressiveness, clarity, musicality, and authenticity of style and tradition
C. demonstrate moving to a musical beat and responding to changes in tempo	C. demonstrate moving to a more complex musical beat (e.g., syncopation, polyrhythms)	C. transfer a rhythmic pattern from the aural to the kinesthetic	C. demonstrate rhythmic acuity	C. demonstrate rhythmic acuity
D. demonstrate kinesthetic awareness in performing movement skills	D. demonstrate kinesthetic awareness, concentration, and focus in performing movement skills	D. identify and demonstrate a range of dynamics or movement qualities	D. create and perform movement phrases in a broad dynamic range	D. demonstrate performance presence while performing dance skills
E. demonstrate the ability to recognize personal space	E. demonstrate the ability to maintain personal space	E. demonstrate the ability to maintain personal space while dancing in a group	E. demonstrate awareness of fellow dancers in performance	E. demonstrate awareness of fellow dancers in performance

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F. demonstrate memorization and reproduction of a simple movement sequence	F. demonstrate memorization and reproduction of movement sequences	F. demonstrate the ability to accurately perform a dance	F. demonstrate the ability to accurately perform multiple dances	F. demonstrate the ability to reconstruct a dance
G. demonstrate understanding of a basic physical warm-up	G. identify skeletal landmarks and explain how they are used in performing dance movements	G. create a warm-up and discuss how that warm-up prepares the body and mind for dance	G. explain common dance injuries and strategies to prevent them	G. discuss challenges facing professional performers in maintaining physical well-being
H. make adjustments to teacher-initiated technique correction	H. make adjustments to teacher-initiated technique correction	H. demonstrate increasing ability to make self-adjustments to teacher-initiated technique correction	H. refine technique through self-evaluation and correction	H. refine technique through self-evaluation and correction
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

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DANCE STANDARD 2 - K-12 OVERVIEW

Students will understand and demonstrate choreographic principles, processes, and structures.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. create shapes at low, middle, and high levels	A. create group shapes (e.g., geometric)	A. transfer a spatial pattern into movement	A. create spatial movement patterns	A. create spatial movement patterns
B. use improvisation to discover and invent movement	B. use improvisation to solve movement problems	B. use improvisation to solve movement problems with a group	B. use improvisation to generate movement for choreography	B. use improvisation in a dance performance
C. create a movement sequence with a beginning, middle, and end	C. create a movement sequence with a beginning, middle, and end to a rhythmic accompaniment. Repeat it. Identify each of the parts of the sequence	C. create a movement phrase, repeat it, then vary it making changes in the time, space, and/or force/energy	C. demonstrate the processes of reordering and chance	C. demonstrate the processes of reordering and chance
D. create and perform a movement study based on their own ideas	D. create and perform a movement study based on concepts from various sources (e.g., paintings, books, poetry)	D. demonstrate the choreographic structures or forms of dance (e.g., AB, ABA, canon, call and response, and narrative)	D. demonstrate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, round, contemporary forms selected by the student) through brief movement studies	D. choreograph a duet demonstrating an understanding of choreographic principles, processes, and structures
E. demonstrate the ability to work cooperatively with a partner in the following partner skills: copying, leading and following, mirroring	E. demonstrate the ability to work cooperatively with a partner in the following partner skills: creating contrasting and complimentary shapes, taking and supporting weight	E. demonstrate the ability to work cooperatively in a small group during a collaborative choreographic process	E. demonstrate the ability to direct a small group during the choreographic process	E. demonstrate further development and refinement of the proficient skills to create a small group dance
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

DANCE STANDARD 3 - K-12 OVERVIEW

Students will respond to and evaluate the making of dance.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. describe how everyday movement and feelings can be transformed through dance	A. observe and discuss how dance is different from other forms of human movement (e.g., sports, everyday gestures)	A. explain how movement choices communicate abstract ideas	A. examine and describe ways that a dance creates and conveys meaning	A. view professional dance presentations and describe how dance creates and conveys meaning through performance
B. create a solution to a movement problem and discuss their solution	B. explore solutions to a movement problem; choose their favorite solution and discuss the reasons for that choice	B. demonstrate understanding of how personal experiences influence the interpretation of a dance	B. create a dance and revise it; tell the reasons for the artistic decisions and what was lost and gained by those decisions	B. create a dance and revise it; tell the reasons for the artistic decisions and what was lost or gained by those decisions
C. describe their reactions to a dance (seen both live and on film and/or video)	C. discuss their interpretations of and reactions to a dance seen both live and on film and/or video	C. choose a topic of personal choice and create a dance that communicates a particular interpretation or meaning	C. compare and contrast how meaning is communicated in two choreographic works	C. compare and contrast how meaning is communicated in two choreographic styles
D. observe two dances and discuss how they are similar and different	D. observe two dances and discuss how they are similar and different in terms of space, time, or force/energy	D. compare and contrast two dance compositions in terms of space, time, and force/energy	D. establish and apply a set of aesthetic criteria for evaluating their own work (e.g., originality, visual and/or emotional impact, variety and contrast)	D. establish and apply a set of aesthetic criteria for evaluating the work of others (e.g., originality, visual and/or emotional impact, variety and contrast)
E. begin to use dance terminology to describe movement	E. use dance terminology to describe movement	E. describe a choreographer's movement vocabulary	E. describe specific choreographers' movement vocabularies and compositional techniques	E. describe how specific choreographers manipulate and develop movement to create a dance

F. demonstrate appropriate audience behavior in watching dance performances	F. express their opinions about dances in a constructive way	F. formulate and answer their own aesthetic questions (e.g., What is it that gives a particular dance its identity? How much can one change that dance before it becomes a different dance?)	F. establish and apply a set of aesthetic criteria for evaluating live performance (e.g., skill of performers, originality, visual and/or emotional impact, variety and contrast)	F. analyze the style of a choreographer or a cultural dance form; then create a dance and identify those styles and/or dance forms that influenced the work
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

DANCE STANDARD 4 - K-12 OVERVIEW

Students will understand and demonstrate dance from various cultures, times, and places.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. perform dances from various cultures and historical periods (folk, social, sacred, court, and/or theatrical)	A. perform dances from various cultures and historical periods (folk, social, sacred, court, and/or theatrical); describe similarities and differences in steps and movement styles	A. describe the role of dance in at least two different cultures or time periods	A. analyze historical and cultural images of dance and dancers and compare these to images of dance and dancers in contemporary media	A. compare and contrast the role and significance of dance in two different social, historical, cultural and political contexts
B. understand the functions of dance in a particular culture and time period (for example, in Colonial America, why and in what settings did people dance? What did the dances look like?)	B. learn and share a dance or dance movements from resources in their own community; (e.g., people, books, videos); describe the cultural and/or historical context	B. learn from resources in their own community (e.g., people, books, videos) a folk dance of a different culture or a social dance of a different time period and the cultural/historical context of that dance; share the dance and its context with their peers	B. choose a culture and create a time line illustrating important dance events, placing them in their social, historical, and political contexts	B. choose and research a culture; write an analysis of that culture's important dance events, placing them in their social, historical, and political contexts
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

DANCE STANDARD 5 - K-12 OVERVIEW

Students will make connections between dance and other disciplines.				
Grades K-3 **Indicators of Achievement:** **Students will:**	**Grades 4-5** **Indicators of Achievement:** **Students will:**	**Grades 6-8** **Indicators of Achievement:** **Students will:**	**Grades 9-12** **Indicators of Achievement:** **Students will:**	**Grades 9-12, Advanced** **Indicators of Achievement:** **Students will:**
A. demonstrate the integrated components of the arts in dance production	A. demonstrate the integrated components of the arts in dance production	A. demonstrate the integrated components of the arts in dance production	A. demonstrate the integrated components of the arts in dance production	A. demonstrate the integrated components of the arts in dance production
B. respond to a dance using another art form; explain the connections between the dance and their response to it	B. create a movement study that reveals similarities and differences between dance and other art forms	B. create a collaborative interdisciplinary project based on a theme identified by students, including dance and one other art form	B. compare one choreographic work to one other art work from the same culture and time period in terms of how those works reflect the artistic, cultural, historical concept	B. create a collaborative interdisciplinary project based on a theme identified by students, including dance and two or more art forms
C. create a movement study using music and costumes, and/or props; explain how these elements affect the dance	C. demonstrate and/or explain how lighting, costuming, and music can contribute to the meaning of a dance	C. create a dance that includes music and/or sound, costumes, and either sets/visual art pieces/props; explain how these elements affect the dance	C. create a collaborative interdisciplinary project based on a theme identified by students, including dance and one other discipline outside the arts	C. create a collaborative interdisciplinary project using media technologies (such as video computer) that presents dance in a new or enhanced form (such as video dance, video/ computer aided live performance or animation)
D. make connections between dance and wellness by explaining how healthy/unhealthy practices affect the body	D. make connections between dance and wellness by explaining how healthy/unhealthy practices affect the body	D. Make connection between dance and wellness by analyzing how diet affects dance performance	D. create a written production plan which includes timelines and budgets for all production areas	D. create and implement a production plan which includes timelines and budgets for all production areas

E. create a movement study that reveals understanding of a concept or idea from another discipline outside the arts	E. demonstrate how similar concepts (such as balance, shape, pattern) are used in dance and another discipline outside the arts	E. demonstrate how similar concepts (such as balance, shape, pattern) are used in dance and other disciplines outside the arts	E. choreograph a dance specifically for video; use the perspective of the video camera as part of the choreographic process	E. choreograph a dance specifically for video; use the perspective of the several video cameras as part of the choreographic process
When arrows appear in a grid, they indicate a continuation of concepts at higher levels with more complexity.				

DANCE STANDARD 1 - GRADES 4-5
VIGNETTE (TEACHING EXAMPLE)

Colonial Dancing for Old Dover Days

Each year the Friends of Old Dover Committee invites third, fourth, and fifth grade students to participate in Maypole dancing for Old Dover Days which occurs on the first Saturday of May. Fourteen students and two alternates representing the Capital and Caesar Rodney School Districts wear colonial costumes and perform the traditional Maypole dance. Before the dancing begins, each school participates in the Governor's Parade marching with a huge school banner. The music used is a combination of baroque and classical minuets and waltz medleys. The duration of the dance routine is approximately five minutes. The tall Maypole is decorated with 14 pink and blue streamers attached alternately around the top so that they do not move, but can be maneuvered to form a braid around the pole. Nancy Jo Lambertson, event coordinator, teaches the dance using the following steps:

1. Boys and girls form a large circle around the Maypole. The music begins with three long chords. On the first chord, the boys bow and the girls curtsey toward the Maypole. When the second chord sounds, they bow and curtsey to their partner. On the third chord they make an about-face and bow and curtsey to the person on the other side of them.

2. The girls skip in toward the Maypole for eight counts, grab the pink streamers and skip back for eight counts. Then the boys do the same with the blue streamers.

3. Everyone skips to the right for eight counts, then back for eight counts. All dancers skip to the left for eight counts, then back for eight counts.

4. Blue streamers are held up while pink streamers skip to the right under the blue streamers for eight counts and then back for eight counts. Next, the pink streamers are held up while blue streamers skip to the right under the pink streamers for eight counts, and then back for eight counts.

5. Repeat steps 1-4.

6. Wrapping the Maypole is the final step. Pink streamers skip to the right going under blue streamers which are simultaneously skipping to the left holding their streamers up. This process involves alternating pairs. The pink streamer from the next pair goes over while the blue streamer goes underneath. This alternates as children skip the same directions as outlined in the beginning of this step until the Maypole is wrapped. When the music is half over, dancers reverse direction, skipping over and under streamers until the Maypole is unwrapped completely.

During Old Dover Days celebration, three Maypole dances occur simultaneously. The dances are repeated until students representing all schools have performed. Children compare their own performances and interpretations to those of their peers through observation. Dancing on The Green in Dover gives children a sense of accomplishment while experiencing a typical dance of eighteenth century America.

This vignette addresses Dance Standards 1D, 1E, 1F, 1G and 1H; 2D; 5A and 5B; 8A and 8B, Music Standards 7C and 9A; and Theatre Standard 6B.

DANCE STANDARD 1 - GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

English Country Dances

Through the study of English Country Dances, such as Rounds and Contras, students experience an excellent way to distinguish geometric patterns in movement. Using math tools -- compasses and straight edges -- students can recreate their part in a particular dance sequence by drawing and cutting out geometric figures and applying them to paper.

Using the example "Shepherd's Hay," students are first taught the dance as a group. They are then asked to draw and cut out circles and squares using their compasses and straight edges. (The circles and squares can be used to distinguish boys parts from girls parts, or simply the person performing "part A" or the person performing "part B.") Using another sheet of paper, students place their circles or squares (depending on which part they are performing) in the pattern of the dance (their part only). Using straight edges, students draw arrows in between the shapes to indicate the order and direction of the dance. Students can also draw arrows on the shapes themselves to indicate whether they are moving in a clockwise or counterclockwise direction as they proceed through the spatial directions of the dance. Once all shapes and directions are in place, students glue the shapes to the paper. In order to test the accuracy of their dance map, students trade papers and perform each other's parts according to the directions on the new paper they have received.

As enrichment to this project, students view segments of the film of Jane Austin's Pride and Prejudice which shows people in period costumes performing English Country Dances. Students analyze the dances they are viewing, and once again use their circles and squares to recreate the dances on paper.

Students can also improvise and create their own dances using different geometric shapes and patterns.

This vignette addresses Standards 1D, 2A, 1F, and 1H; 4C; and 4B.

DANCE STANDARD 1 - GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Creating a Movement Package

Ty Sponsler, instrumental music teacher at Woodbridge Senior High School, wanted his students to be actively involved in choreographing visual representations of the music the marching band would perform on the football field, or an interpretation of the taped music selected for Indoor Color Guard (or Winter Guard) performances.

A local dance instructor from a nearby community college attended rehearsals and trained students in basic dance movement. Because of this training, student knowledge of basic movement skills and dance vocabulary increased. Students gained an understanding of muscular control, muscle tension (bound versus free gestures), fluidity, strength, body centering, weight and balance shifting, and dimensionality (the space around the body). Once the basic skills were in place, students learned how to combine movements logically and in a controlled manner. Through many hours of demonstration, imitation, and "trial and error," students combined new skills with prior knowledge to create more meaningful movement phrases.

In preparation for the opportunity to create a dance, students listened to the music which they would be interpreting. They discussed the technical principles such as rhythm patterns, volume, dynamics, and articulations and how these elements might be manifested physically. Students investigated aesthetic concepts in music such as how the dynamics could trigger emotional responses, the composer's intended theme, purpose, or message that drove the creation of the music.

Once the knowledge and background information were well established, students received recordings of the music they would interpret. A time frame was set, establishing a schedule for performance of the completed products in front of the other students. During the creative process, rehearsals continued in basic dance. This allowed students to seek further understanding from the dance instructor by asking for pointers, and "trying out" some of their pre-performance ideas in front of a knowledgeable person.

On the "due date" the students performed their dances for the others. During observation, students took notes on each dance for discussion afterwards. After the performances, students verbally critiqued each dance, citing moments of excellence and intrigue as well as identifying segments that needed improvement.

The "control" element in this experiment was the recorded music. The music was the same for each student. It also was the music they would perform in the near future. With that in mind, students picked the best moments from the dances and combine them into a new, collaborative piece. Students discovered that rarely did a segment from one individual's work fit "nicely" into the work of another. This in turn led to a whole new level of composition and improvisation as

students began trying to "smooth out" the seams in their collaborative dance.

As the performance season began, the processes of evaluation and creation continued. Video taped performances enabled students to view and review their performances. Sometimes they questioned their own choices or became critical of their abilities to perform certain segments to a high standard of excellence. Therefore, revisions continued throughout the season until the last performance. Students agreed that their "final" product represented a standard of excellence.

This vignette addresses Dance Standards 1A, 1C, 1D, 1E, and 1H; 5A, 5C, 5D, and 5E; and Music Standards 6A and 6C; 7A and 7C.

DANCE STANDARD 2 - GRADES 4-5
VIGNETTE (TEACHING EXAMPLE)

Four Seasons

In Jean Hedrich's fourth grade classroom at Green Elementary School, she displayed photographs depicting each of the four seasons and asked students to describe what characteristics make each season unique (e.g., spring has flowers blooming, rainy days, etc.). Student responses were recorded on the chalkboard for future reference during the learning activity. The students were asked to illustrate each of the seasons on a paper divided into four different sections. The teacher encouraged them to refer to the responses on the chalkboard for ideas. After the students had completed their drawings, they each chose one season and placed a star on the section of their paper which represented the season they had selected. The teacher then selected students, in groups, based on those who had chosen a particular season (e.g., all students who chose winter). Using The Four Seasons by Vivaldi, or another appropriate musical accompaniment, the teacher then asked each group to take turns showing the qualities of their chosen season through improvised movement. After each group had performed, the class discussed what they observed, reflecting on the characteristics of the improvisations that showed specific seasonal qualities.

This vignette addresses Dance Standards 2D, 2B, and 2E; 3A and 3B; 4A; and 5B; Visual Arts Standards 1A and 3A; Music Standards 8A and 8C.

DANCE STANDARD 2 - GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Collaborative Choreography

The students in Jean Hedrich's choreography class at Cab Calloway School of the Arts brainstormed a list of contrasting emotions. Students were then divided into groups. Each group selected two contrasting emotions from the list generated by the entire class. Students were then presented with a dance problem to solve: to create a group movement study about the selected contrasting emotions.

Prior to working on their group movement studies, guidelines for the assignment were discussed:

A. Groups must pay attention to the element of "transition" in their studies. "Transition" had been defined as the necessary bridge which connects one movement to the next. "Transition" was emphasized as a key element of the group movement task before them.
B. Ideas from all group members must be considered and utilized in the movement study.
C. Groups must be able to explain the reasons for their choreographic choices.

Using concepts learned previously, students began the collaborative process of creating group movement studies based on two contrasting emotions. As students began to improvise and experiment, conflicts regarding choreographic choices emerged (an expected part of the process). Students were reminded of guideline # 3, an essential part of conflict resolution. Through discussion and cooperation, groups found solutions and reached consensus about choreographing movements to interpret contrasting emotions.

After a brief rehearsal period, the student groups performed their completed projects for their peers. After each movement study was presented, the entire class discussed the choreographic choices of the group, as well as the use of contrast and transition.

This vignette addresses Standards 2B and 2E; 3A, 3C and 3D.

DANCE STANDARD 2 - GRADES 6-8
VIGNETTE (TEACHING EXAMPLE)

Sharing Thai Culture

As a part of Central Middle School's multicultural program, Ms. Padchanta, an ancillary instructor from the American Field Service, shared elements of her native culture including the Thai alphabet, Thai flower making, and Thai dance. Middle school classes studied the Thai culture in multiple classes.

When study focused on traditional Thai dance, Ms. Padchanta was careful to incorporate all aspects of dance as both movement and communication. Demonstrations with explanation introduced students to dance forms which were unfamiliar to them. Before movement was coupled with music, the gestures and meaning of each gesture had to be communicated to the students. This was done through rehearsal periods in which gestures and movements were named, identified, and practiced by students through their own bodies. Once the gestures were memorized, they were coupled with a geometric pattern of movement, then practiced with appropriated music from the culture to convey the full meaning of a Thai dance experience. While performing, a video was made which allowed the students to view their performance, review the mechanics, and evaluate the visible interpretation of their dance presentation. The school experience was further enriched when these students participated in a public performance which took place at a local college cultural festival (Wesley College). Student dancers performed in traditional costumes which had been created under the tutelage of Ms. Padchanta as a part of the study of Thai dance and culture.

A video was taken of the public performance which allowed the event to be preserved for students and faculty at their own school. To assess their performance at the college, the students viewed the videotape and reflected upon mechanics, technique, and visible interpretation of this dance presentation and its forms.

This vignette addresses Standards 2A, 2B, 2C, and 2E; 1F ; 3B; 4A and 4B.

DANCE STANDARD 2 - GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Exploring Choreography

While working with Lynne Smith's theatre students in the preparation of the musicals, Oklahoma and Grease at A. I. duPont High School, dance instructor, Vicki Smith choreographed several dance sequences. Since quite a few of the students had no prior dance training, many of the dances were designed for ease of comprehension and execution by the student dancers. The sequences were also choreographed to complement the accompanying music. In Oklahoma, familiar patterns from folk and American square dances were utilized including the circle, double circle, and grand right and left. For Grease, movements from popular dances of the 1950's dominated the sequences. Students mastered the steps for the mashed potato, the stomp, and various line dances. They also learned the elements of jazz dance such as isolation of the body, working with a group to execute the steps simultaneously, and working with smaller groups of dancers on stage. To further extend student understanding of choreographic principles, processes, and structures, Ms. Smith suggest the following exercises:

Exercise 1: Student A has choreographed a dance using the compositional form "AB." "A" is one dance composition, and "B" is another. The two compositions must be logically related, either by a contrasting or developmental idea, and they must balance each other. Student A experiments with reordering the sequence of the "AB" form -- AABA, ABAAB, ABBAB, etc. --thereby having explored the compositional concepts of reordering and chance.

Exercise 2: Student B was given a classroom assignment to choreograph the following: one theme and variation, one rondo, and one round dance. The teacher has shown video clips of each of these forms in class and has demonstrated several of the dance steps that the students have then reproduced. Students have already collaborated in groups to design one of these forms in class and have listened to various musical selections that are appropriate for the selected dance forms. Student B presented the dances in class and taught them to his peers, with the assistance of the teacher.

Exercise 3: Student C explored the fundamental locomotor movements and changing floor patterns to create an improvisational composition as a classroom assignment. She experimented with walks, runs, leaps, skips, and other large movements in a variety of changing patterns. Student C then explored the changing tempos within the selected music. Through these applications, Student C used the elements of space, time, and force/energy as tools for the composition of an improvisational dance.

Exercise 4: Student D chose to choreograph a modern dance to be performed with classical

guitar accompaniment. He was joined by 6 of his peers who collaborated with him in designing the choreography. In rehearsals, Student D presented portions of the dance to the group, demonstrating the various steps and combinations of dance steps. He then asked group members for their input on an unfinished section of the dance. He reminded the group that the emphasis on facial expression was particularly important in this composition, and he provided other specific notes that were helpful to the members of the group in interpreting the choreography.

This vignette addresses Standard 2A, 2B, 2C, 2D, and 2E.

DANCE STANDARD 3 - GRADES K-3
VIGNETTE (TEACHING EXAMPLE)

Indian Folklore by Mystic Eyes

At Arnold Elementary, Jeanne Pepper used the Paul Goble Book Box, a resource from the children's section of the Dover Public Library, to introduce third grade students to a study of Native American folklore. The resource box contained Goble's books of Native American folk tales and authentic Indian artifacts. The children's favorites were a rainstick and some handmade Native American drums. An audiotape of Native American music introduced students to the unique sounds of a different culture.

To further enrich the students' learning experiences, Mrs. Pepper invited a Native American woman from the local community to visit her classroom. Mystic Eyes arrived in full regalia and discussed the customs of her tribe, reinforcing the folklore traditions the children had studied. She patiently answered many questions posed by the class.

As an introduction, Mystic Eyes told the children that they would be talking about respect for natural and manmade environments. In the neighborhood where she lived, graffiti was a problem. She was particularly upset by acts of defacing buildings, other people's properties, and the natural environment. Using these concerns as motivation, she and the children created a chant about graffiti. Using the drum to provide a steady beat, they rhythmically recited the words to the chant until everyone was confident. Then Mystic Eyes demonstrated some typical Native American dance steps working with the children in a circle formation. The class decided which movements matched each line of the chant. After practicing many repetitions and variations on the movements, the class was satisfied with the original dance they had created.

Meaningful discussion followed concerning the importance of respect for our natural environments and the property of others. Children discussed what they could do to help prevent graffiti and the destruction of property in their own communities. A visit by a Native American community member helped students gain deeper understanding of the richness of their nation's heritage and the diversity of its music and dance.

This vignette addresses Dance Standards 3A and 3B; 5A and 5B; and 7B; Music Standards 1C, 6F, 8C, 9A and 9C.

DANCE STANDARD 3 - GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Creating a Winter Color Guard Performance or Demonstration

In order to create a kinetic art form such as a performance or demonstration, Woodbridge High School students combined their knowledge of dance with concepts in visual arts and music. Ty Sponsler's Winter Color Guard students began by selecting a soundtrack as the basis for constructing their performance art. They listened to the music many times from two perspectives: technical and aesthetic analyses.

Students drew their impressions on paper including two-dimensional shapes and three-dimensional forms which corresponded to specific thoughts about the music. These thoughts were then refined and combined. Students decided how their pictorial ideas would flow from one to another in a logical and attainable progression by means of the members of the performance ensemble; this became the drill.

Students then discussed thematic and dramatic materials and ideas which correlated directly to the soundtrack. Choices were made about how to best represent the soundtrack visually and emotionally. This impacted the drill, so the students revisited the drill to make necessary staging adjustments.

Students now moved to the dance stage. They combined basic dance techniques, overlapped by basic equipment techniques (flags, rifles, sabers), into musical phrasing combinations that once again attempted to represent the integrity of the soundtrack. These musical equipment/dance phrases were placed on top of the drill to form the ensemble of the production.

Lastly, color schemes for flags and scenery, unique and unusual props, and costuming considerations were decided upon in order to bring the entire theme together. Students then synthesized the dramatic plan with the ensemble plan and added a logical introduction and conclusion to complete a cohesive production.

This vignette addresses Dance Standards 3A, 3b, and 3D, 1C, 1D, and 1E; 2A; 5A and 5C, Music Standards 6A, 6C, and 6D, 7A; and 8C Theatre Standards 3B, 3C, and 3D; and Visual Arts Standards 1A and 1D; 2A, 2B, 2C and 2D.

DANCE STANDARD 3 - GRADES 9-12 ADVANCED

VIGNETTE (TEACHING EXAMPLE)

Communicating Through African Dance

During a unit of study of music, the Caesar Rodney High School Choir learned to sing and then to choreograph and stage a Swahili song entitled O Sufuni Mungu arranged by Roger Emerson. A couple from the local community who had traveled extensively in Africa visited the school and spoke to the choir, taught them Swahili pronunciation, and several dance step combinations that they had learned during their travels. They also taught the students a few sentences in Swahili so they could greet the audience in that language during a performance.

A part of this integrated learning experience involved attendance at a performance of the Jazz Tap Ensemble at Delaware State University. Following the performance, the Los Angeles Jazz Tap Ensemble spent two sessions with the group as guest artists. The dancers demonstrated various time step combinations and discussed fugues in dance.

First, the students learned to pronounce the lyrics and to sing the piece. Then the choir brainstormed ideas for combinations of movements which would illustrate the text. They also wanted to incorporate the traditional African dance movements with contemporary movements they already knew. They formed small groups to experiment with various dance combinations to determine which ones best illustrated the message. After each small ensemble presented the combinations to their peers in the large group, they decided on the best ones for the final production number.

For the performance, each student created a costume that represented traditional African dress and became a part of the ensemble. The final production was premiered at the Caesar Rodney Evening in the Arts. The Los Angeles Jazz Tap Ensemble used a videotape of the student performance in school demonstrations. This choreographed number was presented in Washington, DC at the Stand for Children Concert.. The number created by the students was so popular that it became a standard part of the Jazz Tap Ensemble's performance repertoire.

This vignette addresses Dance Standards 3A, 3B, 3C, and 3 F; 4A and 4C; 5A and 5C; and Music Standards 1A, 1B, 1C, 1D, 1E and 1F

DANCE STANDARD 4 - GRADES K-3
VIGNETTE (TEACHING EXAMPLE)

The Coal Miner's Dance

Since stories from the third grade literature anthology address Japanese culture, Jeanne Pepper at Arnold Elementary School took advantage of community resources to enhance students' learning experiences. A group of women called the Cherry Blossoms visited the school for a special presentation. The group's activities focus on sharing their Japanese culture with community groups. Arriving in the classroom in full kimono dress, they discussed different part of the kimono and explained various styles for everyday wear and for more formal wear. Following the discussion of traditional Japanese dress customs, the ladies demonstrated typical Japanese dances.

After their performance, the Cherry Blossoms taught students the steps to The Coal Miner's Dance. Emphasis on slow graceful movements and simple steps for the feet made the dance easy for the children to follow. The dancers illustrated the use of fans and flowing arm movements for the children who then incorporated them into the dance. Since Japanese music differs from familiar American music, a discussion followed concerned the pitched instruments heard on the recordings. The visitors used pictures that identified the various instruments for the class. Instead of finding the music strange, the children began to appreciate the historical and cultural differences of Japanese art forms. The Coal Miner's Dance was performed again with greater understanding.

As an extension of the dance, music, and Japanese culture lessons already experienced, Mrs. Pepper's students read the story, "How my Parents Learned to Eat," by Ina R. Friedman. Knowing how food appeals to students, the Cherry Blossoms prepared sukiyaki for the children to sample. The ladies discussed table manners and proper use of eating utensils. With patient coaching from the Japanese visitors, all students had to opportunity to learn to use chopsticks.

When the children reflected on what they had learned, the open-mindedness of the children was especially noticed. During the class discussion, heightened respect for Japanese customs, knowledge of the meaning of the dances demonstrated, interest in the types of musical instruments, food, and culture was evident. Many children expressed interest in learning more about other cultures throughout the world. The arts provided universal pathways toward understanding, appreciation, and cultural tolerance.

This vignette addresses Dance Standards 4A and 4B, 3A and 3C, and 1B and 1F, and Music Standards 6E and 6F; 8C and 9A..

DANCE STANDARD 4 - GRADES 4-5
VIGNETTE (TEACHING EXAMPLE)

Ko-Thi Dance Troupe

Star Hill Elementary School which serves fifth and sixth graders hosted a two day workshop by the Ko-Thi Dance Troupe, a group of African-American artists touring Delaware. In order to reach all students, the troupe was divided into several groups to address aspects of African culture. On the first day, students rotated through culture classes and attended a performance.

Dance workshops were held in the cafeteria and gym. These were taught by several troupe members and accompanied by one or two percussionists. Basic dance-movement patterns, typical of various areas in western Africa, were presented. The philosophical differences between African and European dance were demonstrated; for example, the appearance of weightlessness of traditional ballet, versus the African concept of remaining firmly planted on the earth.

Another area of the school was used for a storytelling workshop. The "griot," or itinerant professional storyteller, explained that much of Africa's history, folk tales, and the lessons behind them were preserved as oral history. The griot spent years memorizing events and learning their craft as they traveled with older, more experienced storytellers. One tale told was about a shakere, an African percussion instrument consisting of a hollow gourd surrounded by a network of beads. The griot explained the shakere's history, how it was made, and conveyed to students the idea of creating "art" through objects necessary to daily life.

The second day's activities centered on groups already functioning within the school: a double Dutch jump rope team and an African drum squad. A drumming workshop resulted in a polyrhythmic performing ensemble. The children used their own bodies, classroom percussion instruments, and plastic buckets from the deli department of a local supermarket to recreate the intricate rhythmic patterns inherent in much African music. Another activity allowed students to jump rope using movements found in African dance while chanting African play-songs.

Students enthusiastically participated in all of the activities including storytelling. The troupe was available throughout the day, answering student questions about their performance, their dance expertise, and their personal lives. Students responded positively, interactions built relationships which inspired students to practice and use the skills learned on their own throughout the school year.

NOTE: Although this example results from an artist-in-residence program, community resources (parental and organizational) offer rich opportunities for making connections with the cultural backgrounds of students.

This vignette addresses Dance Standards 4A and 4B; and 1B; Music Standards 2A and 2C; English Language Arts Standard 1; and Geography Standard 3.

DANCE STANDARD 5 - GRADES K-3
VIGNETTE (TEACHING EXAMPLE)

Teaching Economics Through Movement

As part of an artist-in-residency program, the Bella Lewitzky Dance Company worked with teachers at East Elementary School in the Lake Forest School District. Bella Lewitzky and master teachers from the company use the language of dance to help students grasp difficult concepts. Their program offers a new way of learning using the kinetic senses. Ms. Lewitzky believes movement can be used not only as a motivational activity, but as means to reinforce concepts in any other subject area. Four classroom teachers were paired with dancers from the company. Together the dancer and teacher planned movement experiences that would enrich and reinforce concepts from a unit the students were studying.

In Elaine Ippolito's third grade elementary Gifted and Talented class, students learned economics concepts through movement. The students had been studying economics and business terms, and the lesson focused on understanding the process of goods and services. Emphasis was placed on how products are produced and how they reach the consumer.

After a brief warm-up period, the dancer-teacher asked students to create and demonstrate simple movements such as bending, twisting, turning, stretching, and swinging as well as basic locomotor movements: walking, running, crawling, skipping, sliding, jumping, and hopping. After the movement exercise, the dancer-teacher divided the class into two groups. Each group included one "producer," five "consumers," five "goods," and two "service providers or manufacturers."

The dancer-teacher presented the rules of the economics game and posed a problem to each group.

1. The "producer" instructed each of the "goods" to create a movement.
2. The "goods" group then designed a sequence with their combined movements.
3. The "producer" arranged demonstrations of the "goods" for the "service providers (manufacturers)."
4. The "service providers" learned the movements demonstrated by the "goods" and then demonstrated them for the "consumers."
5. If a "consumer" wanted to buy one of the movements, he had to learn and perform the movement.
6. Once purchased, the "consumers" practiced the movements and developed a new sequence of their own.
7. The "service providers" returned to the "producer" for more movements. (During this entire process, the "producer" had been helping the "goods" create new movements.)

8. The process continued until the "consumers" had acquired at least 10 movement sequences. Consumers were given the chance to perform their purchases for an audience of their peers at the end of the game.
9. In subsequent classes, students took turns playing different roles to ensure mastery of economics concepts.
10. Additional activities could include creating a time limit for movement sequences to increase production rate and creating a system for filling orders and maintaining inventory of goods.

This vignette addresses Standards 5B; 1A, 1C, 1D, and 1F; 2B, 2C, and 2E.

DANCE STANDARD 5 - GRADES 9-12
VIGNETTE (TEACHING EXAMPLE)

Understanding the Pygmies

In preparation for the Winter Guard performance season at Woodbridge Senior High School, the instructional staff selected a variety of music appropriate for student performance. Students listened to the various selections and chose the music they preferred to perform. For this particular season, students selected music by a group of ehtnomusicologists who call themselves "Deep Forest." The group travels to remote areas of the world and records the music of various cultures. They bring the ethnic music back to a recording studio and set it to a rock beat. The proceeds from the sales of these recordings goes to public awareness campaigns about indigenous peoples.

Having chosen the music of pygmy tribes from West Africa, students researched their culture. Sources of information included the library, interviews and discussions with college professors, and video documentaries. The students gained a strong understanding of the value systems of the tribes including family and community hierarchies, responsibilities in daily life, their tradition of oral history, their music and dance, how they manage life within their environment, and their techniques of maintaining traditions and a sense of community in spite of the continuous encroachment of the outside world.

The students viewed numerous video documentaries about pygmy life. With the guidance of the dance instructor, students extrapolated the dances and body movements observed and incorporated them into a daily warmup exercise. From this exercise, the instructor then created a dance similar to those of the pygmies for inclusion in the performance. Students learned that particular movements communicated thoughts about specific events and emotions; many of the dances "told a story." In a child rearing sequence within their own production, students imitated the dances of the pygmy tribes they had studied.

Resulting from their research and study was a genuine concern about these people halfway around the world. This caring and understanding manifested itself in the creation of the school production. Students incorporated scenarios of child rearing, relationships with the earth and foliage, making shelter and tools, recreation, and other human interactions into the color guard idiom. Students created the props and equipment including environmental objects such as trees, rocks, leaves, and tall grasses, as well as sleeping mats, baskets, native instruments, and ceremonial clothing.

As a result of their study and heightened appreciation of another culture, students realized that using their performance to educate the audience about pygmies would also enhance the value and meaning of their production.

This vignette addresses Dance Standards 1A, 1B, 1C, 1D, 1E, and 1F; 3A; 4A; and 5A and 5C; Theatre Standards 2B and 3B, 3C, and 3D.

DANCE GLOSSARY

AB - A two -part compositional form with an A theme and a B theme, consisting of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style).

ABA - A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.

Abstract - To remove movement from a particular or representative context and (by manipulating it with elements of space, time, and force) create a new sequence or dance that retains the essence of the original.

Aesthetic - taking in and enjoying through the senses the principles of dance.

Aesthetic criteria - Standards on which to make judgments about the artistic merit of a work of art.

Aesthetic unity - Choice and arrangement of material for a single effect.

Alignment - The relationship of the skeleton to the line of gravity and the base of support.

Animation - State of liveliness or vivacity

Artistic decisions - Choices made in the process of creating a dance which are based on one's acquired knowledge over time of the specific skills relating to dance.

Artistic product/production - The final result of an artistic process for the purpose of public presentation.

Aural - Pertaining to or received by the ear.

Authenticity of style - The ability to create an original dance piece reflecting the individual style of the choreographer or capturing the essence of a period or cultural dance form.

Axial movement - Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another; also known as nonlocomotor movement.

Balance - The equal distribution of weight. Harmonious arrangement of parts.

Call and response - A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering "in response" to the first.

Canon - Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.

Chance - A choreographic process in which elements are specifically chosen and refined but randomly structured to create a dance or movement phrase. This process demands high levels of concentration in performance to deal effectively with free-association and surprise structures that appear spontaneously.

Choreographer - Refers to the person who creates the dance.

Choreographic - Describes a dance sequence that has been created with specific intent.

Choreographic principles - The fundamentally accepted ideas for creating dances. "Method of formation, operation, or procedure; guide to the realization of the desired product"1 (New Dance. . . describes 'principle' only).

Choreographic processes - The fundamentally accepted methods for creating dances.

Choreographic structure - The specific compositional forms in which movement is structured to create a dance.

Choreography - The movement contained in a dance. "The art and craft of inventing and composing dances"2

Compositional techniques - The methods used to construct movement for the purpose of creating a dance.

Contemporary forms - Refers to any compositional technique of the present.

Contrast - The comparison of movement by showing differences. "Relative variance of two or more choreographic factors"3

Copying - Movement duplicating the pattern of another.

Dynamics - The expressive content of human movement, sometimes called qualities or efforts. Dynamics manifest the interrelationships among the elements of space, time, and force/energy. See also movement quality.

Elevation - The body's propulsion into the air away from the floor, such as in a leap, hop, or jump.

Expressiveness - The ability to effectively communicate thoughts and ideas through movement.

Fall and recovery - Yielding to gravity followed by a subsequent resistance to gravity. The process in movement of yielding to and resisting gravity.

Focus - A direction/place upon which a dancer fixes his/her attention.

Following - Going after someone; repeating movements of a leader.

Force/energy - See Dynamics and Movement quality

Improvisation - Movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly and to encourage movement. It requires focus and concentration. Improvisation is instant and simultaneous choreography and performance.

Initiation - Point at which a movement is said to originate. This particularly refers to specific body parts and is generally said to be either distal (from the limbs or head) or central (from the torso).

Interdisciplinary - Including more than one discipline in the creation of an artistic product.

Kinesthetic - Refers to the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing a dance.

Leading - Acting as a guide for a movement.

Levels - The height of the dancer in relation to the floor.

Palindrome - A choreographic structure used with a phrase or longer sequence of movement which proceeds from movement 1 to movement 2, etc.; when the last movement of the phrase is completed, the phrase is retrograded form the last movement to the first movement. (A commonly used example in prose is "Able was I ere I saw Elba." In this example, the letters are the same forward to the "r" in "ere" as they are backward to the "r.")

Pattern - A prescribed form.

Pedestrian - Movements which occur in everyday life (e.g. walking, skipping, etc.).

Performance presence - A confident presentation of one's body and energy to communicate movement and meaning to an audience; performance quality.

Personal space - The "space bubble" or the kinesphere that one occupies; it includes all levels, places, and directions both near and far from the body's center.

Polyrhythms - Several rhythms, performed simultaneously.

Production elements - The components that comprise an artistic production (e.g., lighting, scenery, properties, costumes, sound, etc.).

Production plan - The outline for the completion of a production, including schedules, deadlines, budgets, etc.

Projection - See Performance presence.

Reordering - A choreographic process in which known and defined elements (specific movements, movement phrases, etc.) are separated from their original relationship and restructured in a different pattern.

Rhythmic acuity - The physical, auditory recognition of various complex time elements.

Rhythmic pattern - A particular succession of accents.

Rondo - A technique of composing movement in which the principal movement theme is often repeated.

Round - A fixed movement ending where the movement began.

Shape - Form made by the body, or group of bodies, in space.

Spatial patterns - A prescribed form which moves through space.

Style - A distinctive manner of moving; the characteristic way dance is done, created, or performed that identifies the dance of a particular performer, choreographer, or period.

Syncopation - The accenting of musical beats that are normally unaccented. - "Stress on a portion of the measure least expected to receive stress"4

Taking and supporting weight - A movement which requires one person's weight to be placed on another person and the simultaneous muscular support that must occur in both persons so that the resulting shape will not collapse due to lack of support.

Technology - Electronic media (such as video, computer discs, or lasers) used as tools to create, learn, explain, document, analyze, or present dance.

Theme - The principal focus in a dance composition.

Theme and variation - A technique of composing movement in which a movement theme is changed and altered.

Transition - The connection of one movement to another.

Videodance - Dance which is created for and integrated with video technology.

Warm-up - Movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the dance activities to follow.

1-3 Turner, M. J., Grauert, R., & Zaltman, A. (1971). New dance approaches to nonliteral choreography. University of Pittsburgh Press, p. 125.

4 Gridley, M. C. (1985), Jazz styles history and analysis (2nd ed.). Englewood Cliffs, NJ: Prentice-Hall, Inc., p. 404.